DOCUMENT RESUME

ED 312 167 SO 019 990

TITLE	In Her Own Write: Maryland Women's History Resource Packet, 1989.
INSTITUTION	Maryland State Commission for Women, Baltimore.; Maryland State Dept. of Education, Baltimore.
PUB DATE	Mar 89
NOTE	444p.
PUB TYPE	Guides - Non-Classroom Use (055)
EDRS PRICE	MF01/PC18 Plus Postage.
DESCRIPTORS	Authors; Curriculum Development; *Curriculum Enrichment; Elementary Secondary Education; Females; Feminism; Higher Education; *Language Arts; Language Usage; Learning Activities; Resource Materials; *Sex Bias; Social Studies; *State History; *Womens Studies
IDENTIFIERS	*Maryland

ABSTRACT

This packet is designed to raise precollege students' understanding and awareness of writing by women, to encourage women's studies in the curriculum, and to assist in identifying bias in language use and English/language arts curriculum materials. It can also be used by companies or community organizations interested in similar issues. It supplements existing materials about women in literature and journalism and provides language arts activities related to women's contributions to society. Section 1 has background information for teachers on: (1) women in literary arts; (2) women in journalism; and (3) lists of women writers. Section 2 provides information on infusing women's studies into the English and language arts curriculum. Section 3 includes biographical profiles of 50 Maryland women writers and Women's Hall of Fame inductees. Section 4 contains questionnaire responses and personal reflections from contemporary women writers who live in Maryland. Section 5 provides student activities for elementary, middle, secondary, and postsecondary levels as well as activities for worksites or community organizations. Section 6 provides a checklist for identifying bias in materials and methods of countering bias. Section 7 lists print, non-print, and organizational resources related to women writers and women in literature. Section 8 is a speakers list for Women's History Month (March 1989). (CT)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED312167

MARYLAND WOMEN'S HISTORY

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)
☒ This document has been reproduced as received from the person or organization originating it.
☐ Minor changes have been made to improve reproduction quality
• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY
DONNA
TALBERT
TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

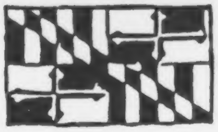
RESOURCE PACKET - 1989

IN HER OWN WRITE: WOMEN'S WORDS, WIT AND, WISDOM

SO 019990

Developed by
THE MARYLAND STATE
DEPARTMENT OF EDUCATION
THE MARYLAND COMMISSION
FOR WOMEN

BEST COPY AVAILABLE



MARYLAND WOMEN'S HISTORY MONTH
MARCH, 1989

SPONSORED BY THE MARYLAND STATE DEPARTMENT OF EDUCATION
AND THE MARYLAND COMMISSION FOR WOMEN

PLANNING COMMITTEE

- Coordinators
  - Linda Shevitz, Maryland State Department of Education (MSDE)
  - Sally Grant, Chair Maryland Commission for Women (MCW)
- Members
  - Jim Antal, Fullerton Elementary
  - Ramona Arthur, UMBC
  - Elizabeth Baer, Washington College
  - Diana Bailey, MCW
  - Evelyn Torton Beck, UMCP
  - Dian Belanger, AAUW
  - Raphaela Best, Montgomery County
  - Carol Borum, MSTA
  - Josephine Campa, Charles Carroll Middle
  - Larry Chamblin, MSDE
  - Teena Day, UM Equity Project
  - Linda Duffy, Prince George's County
  - Jill Moss Greenberg, Mid-Atlantic Equity Center
  - Kathleen Griffin, Howard County
  - Deborah Hanka, Martin Luther King Center
  - Vivian Lawyer, Montgomery College
  - Mary Ellen Leduc, Frederick County
  - Phyllis Martin, Harford County CFW
  - Peggy Mohler, Howard Community College
  - Jeanne McGinniss, Anne Arundel County
  - Bonnie McNamee, Western Equity Center
  - Nancy Nemchik, Kenmoor Middle
  - Tom Owen, Harford County
  - Donna Sebly, Harford County CFW
  - Susan Shaffer, Mid-Atlantic Equity Center
  - Lynn Strange, F.E.W.
  - Donna Talbert MCW
  - Linda Williams, MSDE
  - Patricia Williams, MSDE
  - June Wilson, MSDE
  - Janet-Sims Wood, Howard University

RESOURCE PACKET

- Coordinator
  - Linda Shevitz, MSDE
- Resource Directory
  - Linda Williams, MSDE
- Speakers List
  - Diana Bailey, MCW
  - Shirley Chase, MCW
  - Donna Talbert, MCW
- Background Articles
  - Maurine Beasley, Journalism Dept. UMCP
  - Virginia Beauchamp, English Dept, UMCP
  - Evelyn Torton Beck, Women's Studies, UMCP
  - Susan Shaffer, Mid-Atlantic Equity Center
  - Betty Schmitz, UMCP
- Student Activities
  - Maryland Teachers and Students
  - Special Thanks to:
  - Jim Antal, Fullerton Elementary
  - Josephine Campa, Charles Carroll Middle
  - Jill Moss Greenberg, Mid-Atlantic Equity Center
  - Deborah Hanka, Martin Luther King, Jr. Center
  - Vivian Lawyer, Montgomery College
  - Peggy Mohler, Howard Community College
  - Nancy Nemchik, Kenmoore Middle
  - Susan Shaffer, Mid-Atlantic Equity Center
- Workplace and Community Activities
  - Phyllis Martin, Harford County CFW
  - Donna Sebly, Harford County CFW
  - Lynn Strange, FEW
- Profiles-Resource Packet Committee Members
- Typing, Compiling, and Editing
  - Alicia Carter, MSDE
  - Phyllis Lawson, MSDE Marie Pennix, MSDE
  - Barbara Welsh, MSDE

ACKNOWLEDGEMENTS

Sincere appreciation to the following individuals and organizations who contributed their support, ideas, efforts, and energy to this project.

ORGANIZATIONS

American Association of University Women
Baltimore Writers Alliance
Feminist Press
Local Commissions for Women
Local Title IX Coordinators
Maryland Instructional Television, Fanny Chess
Maryland Library Association
Maryland State Teachers Association
Maryland Women's Hall of Fame
Maryland Women's Studies Programs
Mid-Atlantic Equity Center
Moorland-Spingarn Research Center
National Council of Teachers of English
National Women's Hall of Fame
National Women's Studies Association
Project on Status of Education of Women
Regional Centers for Vocational Equity
Smithsonian Institution
Washington County Arts Council, Lieba Cohen

PERMISSION TO REPRINT MATERIALS

Antietam Review
Council on Interracial Books for Children
Feminist Press
Heartwood Books
Kent State U. Press
Montpelier Plus
National Women's Hall of Fame
National Women's History Project
Rutgers University Press
U. of Michigan Programs for Equal Opportunity
USA Today Books

MARYLAND WOMEN WRITERS

Thanks to all of the Maryland women writers who completed questionnaires, shared biographical information and writing samples, and volunteered to be included on the Speakers List.

- Artwork
  - Students - K. Lieu, Sarino Suon, Kieu Luu, Kenmoor Middle; Natalie Conn, Roy Draa, Tanya Hopkins, Kerrie Little, Chris Willis, Fullerton Elementary
  - Graphic Artists
  - Richard C. Jones, Diane Hall

IN HER OWN WRITE:
WOMEN'S WORDS, WIT, AND WISDOM

In Her Own Write
My Friend Flicka
Silent Spring
Little Women
The Sea Around Us
Daphne's Book
Bridge to Terabithia
O Pioneers
Honeyd Love
Mythology
The Story of My Life

Art by Sarino Suon Grade 8
Kenmoor Middle

MARYLAND WOMEN'S HISTORY MONTH
1989

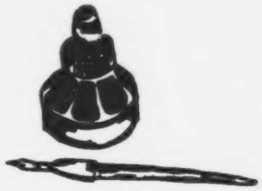
DEDICATION

This packet is dedicated to all women whose written words, wit, and wisdom have enlightened and enriched our world.

In
Her Own
Write
Silent Spring
Little Women
The Sea Around Us
Pioneers
Mythology

Art by [illegible] Grade [illegible]
[illegible] Middle

OVERVIEW



The written word is a powerful tool for informing, persuading, entertaining, expressing thoughts and opinions, conveying emotions and sensory impressions, and inviting others to explore new worlds and ideas. Whether through fiction or non-fiction, journalism or literature, published volumes or private journals, poetry or prose, women have contributed written works that have educated, enlightened, and inspired us all. The creativity, dedication, and vision of Maryland women writers, past and present, are celebrated in this Maryland Women's History Resource Packet. It is hoped that their contributions will encourage readers to explore their own interests, abilities, and ideas, and to express - through writing - their unique "words, wit, and wisdom."

> LITERATURE IS MY UTOPIA. HERE I AM NOT DISENFRANCHISED. NO BARRIER OF THE SENSES SHUTS ME OUT FROM THE SWEET, GRACIOUS DISCOURSE OF MY BOOK FRIENDS. THEY TALK TO ME WITHOUT EMBARRASSMENT OR AWKWARDNESS.
>
> HELEN KELLER

PACKET USAGE

This packet is intended for use not only during Women's History Month, March, 1989, but also throughout the school year in all areas of language arts and English curricula. It is meant to supplement existing materials related to women in literature and journalism and to provide language arts activities related to women's contributions to society. While activities are organized by elementary, middle, and secondary levels, some activities may be appropriate for more than one level.

Inquiries about this packet and similar packets produced annually on different topics since 1981 should be made to the Equal Opportunity Office, Maryland State Department of Education, 200 West Baltimore Street, Baltimore, MD. 21201 (301)333-2230.

PACKET OBJECTIVES

- To raise awareness of the contributions of women writers (and particularly Maryland women writers) to American society.
- To increase understanding of the many types of writing in which women have been and continue to be involved, and of the ways in which writing reflects women's life experiences.
- To encourage the inclusion of women's studies into all areas of the language arts/English curriculum.
- To provide guidelines for identifying bias in language usage and in English curricular materials.

PACKET FORMAT

This resource packet is divided into 9 sections:

BACKGROUND - Information for teachers about women in literary arts, women in journalism, and women's studies, as well as lists of women writers

TRANSFORMATIONS - Information on infusing women's studies into English/Language Arts curricula

PERSONAL REFLECTIONS - Questionnaire responses from contemporary Maryland women writers

STUDENT ACTIVITIES - Classroom or general activities divided into subsections for elementary, middle, secondary (high school), and postsecondary levels

WORKPLACE AND COMMUNITY ACTIVITIES - Sample activities suitable for worksites or community organizations

BIAS IN ENGLISH/LANGUAGE ARTS INSTRUCTIONAL MATERIALS - Checklist for identifying bias in materials, and strategies and student activities to counter bias

RESOURCE DIRECTORY (yellow pages) - A listing of print, non-print, and organizational resources related to women writers and women in literature

SPEAKERS LIST (blue pages) - Names of individuals available to speak during March, Women's History Month, on topics related to this year's theme

TABLE OF CONTENTS

TITLE	PAGE
DEDICATION AND OVERVIEW	
PACKET USAGE,OBJECTIVES,FORMAT	
BACKGROUND INFORMATION	
Women and Literary Arts	2-5
Women and Journalism	6-8
Lists of Women Writers	9-12
TRANSFORMATIONS: INFUSING WOMENS STUDIES INTO ENGLISH/LANGUAGE ARTS CURRICULA	13-28
PROFILES	29-81
Maryland Women Writers	82-86
Maryland Women's Hall of Fame Inductees	87-132
PERSONAL REFLECTIONS	
Questionnaire Responses of Maryland Women Writers	
ACTIVITIES	
Elementary	133-192
Middle	193-258
Secondary	259-304
Postsecondary	305-310
Community and Workplace	311-326
BIAS IN ENGLISH/LANGUAGE ARTS MATERIALS	
Background	327-335
Checklists	336-342
Activities to Counter Bias	343-352
WOMEN'S HISTORY MONTH FORMS	
Record of Activities Form	353
Student Input Form	354
RESOURCE DIRECTORY	355-376
SPEAKERS LIST	377-382

IN HER OWN WRITE
BACKGROUND INFORMATION

POETRY
POLITICS
MYSTERY
ARTS
Richard C. Jones

WOMEN AND LITERARY ARTS
Overview

WOMEN AND JOURNALISM
Overview
WOMEN WRITERS
Maryland and National Lists

QUOTABI

Through my books I can be many different people, living in different places, and doing all kinds of interesting things. I can recapture feelings from childhood or project myself into the future. Or I can take a real problem I may be experiencing and work it out on paper.

Phyllis Naylor
Writer---
Children's/
Adult Books

To tell a story, to do justice to the story that's to be told... there is nothing so exhilarating as being in the middle of a good piece of work.

Cynthia Voigt
Writer/Novels for
Children

The reward in writing is the sheer delight of making something from a resistant medium (words) using a primitive tool (my mind).

Clarinda Harriss Lott
Writer/Poetry, Essays,
Short Stories

hum
to
hel
str
exp

see

11

OTABLES

many
ferent
inter-

ect
an

tice
..
g
d

r

e

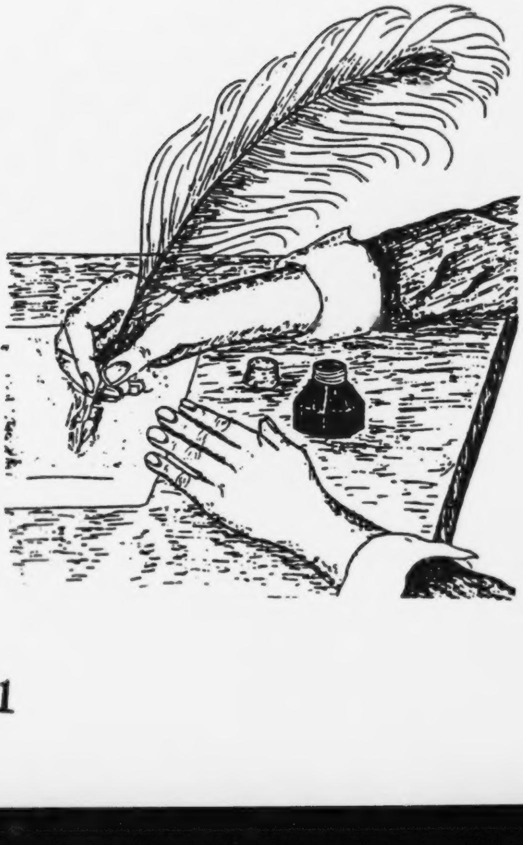
,

I would like to make the human universe more understandable to myself and other people. Writing helps me to do this, through a struggle to grasp meanings and express them.

Carol Hoover
Writer/Publisher

The reward of writing is in seeing something said, alive, done.

Ruth Coyne
Poet/Essayist



WOMEN AND LITERARY ARTS

AN HISTORICAL OVERVIEW

Introduction

When we think of American writers many of us think of men--such as Mark Twain, Henry Wadsworth Longfellow, Nathaniel Hawthorne. But the first published poet in early colonial times was not like them at all. She was a housewife and mother--Anne Bradstreet, who came to the Massachusetts Bay colony in 1630. She wrote about events in her daily life--being sick, receiving letters from her absent husband, watching her house burn down. Her most famous poem, "Before The Birth of One of Her Children," tells of her fear that she would die in childbirth. She lived to be 60, however, and was the mother of eight.

In Native American tribal societies, long before the arrival of European settlers, oral language was the primary form of communication, and storytelling was a means of linking the past and the present. From centuries of tradition maintained through tribal ceremonies, Native American women and men developed sensitivity to words, sights, and sounds. This sensitivity has been expressed in rhythmic poetry, with poems often reflecting themes of nature. Oral traditions and folklore have also influenced other Native American literature.

Nineteenth Century Poets

Almost everyone knows the name of Emily Dickinson (1830-1886), a Massachusetts woman, who is perhaps America's most famous poet, though almost everything she wrote was published after her death. Two other women of her time, the sisters Alice and Phoebe Cary, were famous for their poetry during their lifetimes but, until recently, were forgotten.

Two black women were able to overcome barriers and become noted poets in the 19th century. One was Phyllis Wheatley, who was captured in Africa by slave traders and sold in 1761 to a family living in Boston. After they taught her to read and write in English, she surprised everyone by writing poetry, and is generally recognized as the first American black woman poet to have her work published. Most of her verse imitated work by white poets of her time. She did not write about how it felt to live in slavery. But Frances Harper (1824-1911), who grew up in Baltimore, drew directly on her life as a black woman. She was the first black poet to use the dialect of her own people in some of her verse. Though she was born free, she often wrote about the suffering of the slaves.

Fiction

In the same way that women poets in America have usually been forgotten, works by 19th century women novelists and writers of short stories are left out of textbooks. Yet these writers were among the most famous of their time. Two are still popular to this day--Louisa May Alcott (1832-1888) and Harriet Beecher Stowe (1811-1896). Alcott's Little Women and Stowe's Uncle Tom's Cabin are among the most influential books of all time.

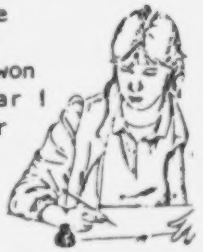
Other writers, long forgotten, are now being rediscovered. Among these are Catherine Maria Sedgwick (1789-1867); Lydia Maria Child (1802-1885);

"Fanny Fern," who was Sara Payson Willis Porter (1811-1872); Susan Warner (1819-1885); E.D.E.N. Southworth (1819-1899); Helen Hunt Jackson (1830-1885); Rebecca Harding Davis (1831-1910); and Elizabeth Stuart Phelps (1844-1911). Until about two years ago, Frances Harper's novel Iola Leroy (1893) was believed to be the earliest written by a black author. We now know, however, that another woman, Harriet E. Wilson, who wrote Our Nig (1859), was the first black novelist.

Important women writers of fiction whose careers continued into the 20th century were Sarah Orne Jewett (1849-1909), Mary E. Wilkens Freeman (1852-1930), Edith Wharton (1862-1937), Ellen Glasgow (1873-1945), and Willa Cather (1873-1947). In the 20th century, minorities writers such as Hispanic and Asian American women also began to gain recognition for literature that often reflected their ethnic heritage.

Non-Fiction

While these women were writing works out of their imaginations, others were becoming authors by discussing important problems of their time or by describing the world around them. Mary Austin Holley wrote about an 1831 settlement in Texas, Caroline Kirkland (1801-1864) told of life on the Michigan frontier, and Margaret Fuller (1810-1850) described a trip on the Great Lakes. Sarah Grimke's Letters on the Equality of the Sexes (1837), Catherine Beecher's many books on household management, and Charlotte Perkins Gilman's Women and Economics (1897) are examples of serious works looking at subjects of importance to 19th century women and men. Other women became journalists. Jane Swisshelm published a newspaper in Minnesota that was famous throughout the United States. In Maryland, Sadie Kneller Miller won fame for her war reporting and travels all over the world before World War I to cover significant events. She took her own pictures to illustrate her stories.

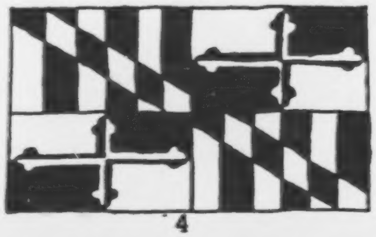


Personal Writing

All of these writers were famous in their own time for their publications. They saw temselves as authors and made a living through their writing. But many American women wrote for their own pleasure and for their friends. Women were most often the family letter writers. Through letters they kept up relationships throughout their lives with childhood friends and with family members separated by the westward movement. Women kept diaries as well, often in order to preserve the memory of events that they thought were important, such as crossing the great plains in a wagon train or some incident in the Civil War. Many such writings can be found still in attics of old houses, but some have been discovered and published. Examples are the diary of Mollie Dorsey Sanford (Mollie) and Mary Chestnut's and Lucy Breckenridge's diaries of the Civil War. Many diaries and letters by women have turned up in Maryland and can be found in library collections. Women also wrote books of local history or biographies of family members.

Maryland Writers

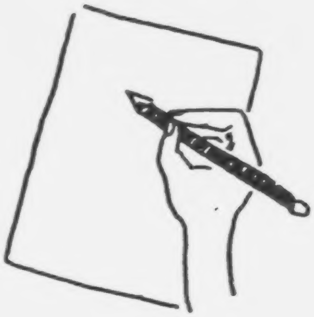
Besides Frances Harper and Sadie Kneller Miller, Maryland has been home to many women writers of note. Josephine Jacobsen, who lives in



Baltimore, received one of the highest honors that can be bestowed on an American poet, when she was appointed as Consultant in Poetry to the Library of Congress. The black poet Lucille Clifton, also a Baltimorean, has been widely acclaimed for her moving poetry about family life, and Lizette Woodworth Reese's work has been compared to that of Emily Dickinson. Sister Maura, a Catholic nun, who teaches at the College of Notre Dame of Maryland, is also a noted poet, as is Adrienne Rich.

Among writers of the past, Rachel Carson, author of Silent Spring, perhaps more than any other person helped to make Americans understand the importance of preserving our natural environment. Edith Hamilton's books on ancient Greece and Rome and on Greek mythology made those subjects familiar to everyone. Zenith Brown, who used the pen names David Frome and Leslie Ford, published over 60 murder mysteries; and Sophie Kerr wrote 22 novels, three about Maryland's Eastern Shore. Katherine Anne Porter wrote numerous short stories and her award-winning novel, Ship of Fools, was made into a notable film, while Anne Tyler has won wide acclaim for recent fiction.

Cornelia Meigs, primarily a writer of books for young people, won the prestigious Newbery Medal for her important biography of Alcott, Invincible Louisa and another Maryland writer, Grace Yaukey, under the pen name, Cornelia Spencer, also wrote books for young people--especially biographies of important figures from the Far East. Other Maryland women whose books have won national awards for children's literature in recent years include Cynthia Voigt, Katherine Paterson, Phyllis Naylor, and Lucille Clifton. This is only a sample of women writers from Maryland. Several of these and other Maryland writers are listed or profiled in this packet. Perhaps someone who belongs on this list used to live or now lives in your hometown.



SOURCE: Virginia Beauchamp,
University of Maryland
English Department

QUOTABLES

JOURNALISM

If the public really wants to get at the truth, they can read a variety of publications whose owners and writers have different points of view and in so doing they will be able to decide where they themselves stand.

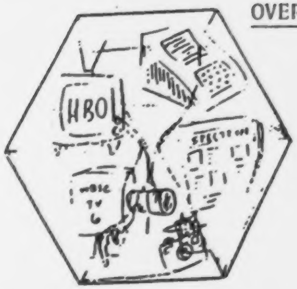
Eleanor Roosevelt

Were it left to me to decide whether we should have a government without newspapers, or newspapers without a government, I should not hesitate a moment to prefer the latter.

Thomas Jefferson

THE NEWSPAPER

OVERVIEW: HISTORY OF WOMEN IN THE MARYLAND MEDIA -- JOURNALISM



Dr. Maurine Beasley
Associate Professor of Journalism
University of Maryland, College Park

Although their achievements often have been overlooked in history books, women have played important roles in the journalism of Maryland, as well as the rest of the United States, from colonial to contemporary times.

When bestowed, recognition frequently has been belated. It was only last year that tribute was paid to Anne Catherine Green, who succeeded her husband, Jonas, as editor and publisher of the Maryland Gazette, one of the first newspapers to fight British authority in the pre-Revolutionary War era.

On June 13, 1985 a plaque was dedicated in Annapolis by the Society of Professional Journalists/Sigma Delta Chi in honor of Anne and Jonas Green. It pointed out that Anne Green, left a widow in 1767, successfully carried on the newspaper and also followed her husband "as official printer to the province of Maryland" until she died in 1775.

Appropriately on hand to accept the plaque was a woman, Eleanor Merrill, the present publisher of the Capital-Gazette Newspapers Inc. of Annapolis. She is an example of one of the thousands of women now working in the media in Maryland.

Anne Green was not the only colonial woman journalist in Maryland. Another important early figure was Mary Katherine Goddard of Baltimore, who published the Maryland Journal during the Revolution. She also printed the first copy of the Declaration of Independence with the names of the signers attached and acted as postmistress of Baltimore.

After the Revolution when the Journal began making money, her brother, William Goddard, who had started the paper, took it away from her. Similarly the post office position was given to a man, just when it began to be lucrative, on the pretense "more travelling might be necessary than a woman could undertake."

In the nineteenth century, journalism moved outside the family unit into the bustling world of male-dominated commerce. Women were not welcome, but a few brave individuals fought their way into the field.

Among them was Mollie Irene Cook, the first woman reporter in Baltimore, who proved her zeal by performing a stunt. Showing her determination, she ascended in a P.T. Barnum balloon to view the city and reported her experience in the Baltimore News.

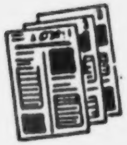
May Garrettson Evans, the first woman reporter on the Baltimore Sun, faced the problem of preserving her reputation as a lady but was determined not to give up her career. Hired in 1888, Evans initially was chaperoned by her mother when she went out on night assignments.

When Evans finally rebelled, and ventured out alone, she encountered a man who apparently intended to molest her. She started to jab him with a hat pin, before she recognized he was a male relative trying to scare her as a joke. Subsequently her masculine colleagues presented her with a slim stilletto, which she routinely carried for protection.

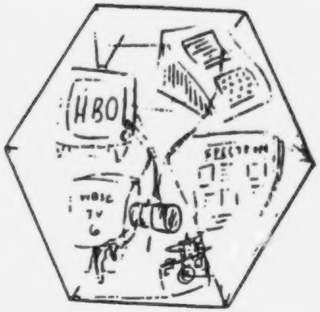
The most extraordinary Maryland woman journalist of the early twentieth century was Sadie Kneller Miller, one of the world's first photojournalists. Her photographs and reports from abroad appeared in the pages of Leslie's Weekly, a New York magazine, in the pre-World War I era.

Born in Westminster, Maryland in 1867, she was a graduate of Western Maryland College there and started her journalistic career on a local newspaper. Upon moving to Baltimore, she was married to Charles R. Miller, who eventually made a fortune as head of a bonding firm.

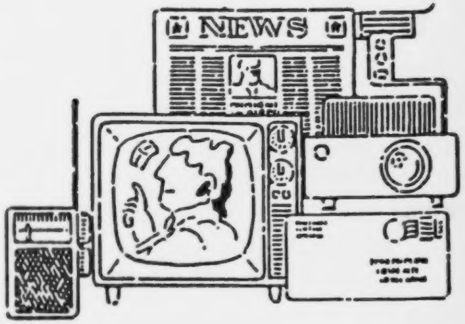
Determined to have a career, for three years after her marriage Sadie Miller covered baseball for the Baltimore Telegram, signing her stories with her initials, "S.K.M.," to disguise the fact she was a woman. Taking up photography to help with sports coverage, she won a roving commission from Leslie's to roam the world, looking for stories.



Her reputation was based on illustrated articles she sent back from exotic spots: A firing line in Morocco, the Gold Rush in the Yukon, a leper colony in Hawaii and the interior of czarist Russia, among other places. Her most widely reprinted article was an interview with the Mexican bandit, Pancho Villa, whom she hunted down at his guerilla base in the Mexican mountains in 1916. She died in Baltimore in 1920.



Over the years other women have proven their dedication to journalism in less flamboyant ways. Among them was Gertrude L. Poe, editor of the News Leader, a weekly newspaper at Laurel, for nearly 41 years before she retired in 1980. She was the first woman president of the Maryland-Delaware-D.C. Press Association.



Today women play key roles in all phases of the media in Maryland. The managing editor of the Baltimore News-American is a woman, Tonnie Katz. Women are editors and columnists for the Baltimore Sun and other newspapers. In broadcast journalism women serve as anchors and newscasters.

At the University of Maryland College of Journalism about 70 percent of the students are women. Women's History Week provides an opportunity for the women in the media now - and those who hope to enter it - to pay tribute to their predecessors: The women who led the way.

WOMEN WRITERS
- A SAMPLER -

Below are listed the names of women authors included in the Norton Anthology of Literature by Women. Writing by these authors could be selected to complement and supplement readings in secondary English courses. (Note: authors are listed chronologically by date of birth).

Literature of the Seventeenth and 18th Centuries

Anne Bradstreet (1612 - 1672)
Phyllis Wheatley (c. 1753 - 1784)
Mary Wollstonecraft (1759 - 1797)

Literature of the Nineteenth Century

Jane Austen (1775 - 1817)
Sojourner Truth (c. 1791 - 1883)
Margaret Fuller (1810 - 1850)
Elizabeth Cady Stanton (1815 - 1902)
Emily Bronte (1818 - 1848)
Florence Nightingale (1820 - 1910)
Harriet E. Adams Wilson (1828? - 1860)
Rebecca Harding Davis (1831 - 1910)
Mary Shelley (1979 - 1851)
Elizabeth Barrett Browning (1806 - 1861)
Harriet Beecher Stowe (1811 - 1850)
Charlotte Bronte (1816 - 1855)
George Eliot (1819 - 1880)
Frances E.W. Harper (1825 - 1911)
Emily Dickinson (1830 - 1894)
Louisa May Alcott (1832 - 1888)

Turn-of-the Century Literature

Alice James (1848 -1892)
Olive Schreiner (1855 - 1920)
Mary Elizabeth Coleridge (1801 - 1907)
May Sinclair (1863 - 1946)
Sarah Orne Jewett (1849 - 1909)
Charlotte Perkins Gilman (1860 - 1935)
Edith Wharton (1862 - 1937)

Modernist Literature

Ellen Glagow (1873 - 1945)
Amy Lowell (1874 - 1925)
Alice Dunbar-Nelson (1875 - 1935)
Elinor Wylie (1885 - 1928)
Anzia Yezierska (1885 - 1970)
Katherine Mansfield (1888 - 1923)
Katherine Anne Porter (1890 - 1980)
Rebecca West (1892 - 1983)
Louise Bogan (1897 - 1970)
Willa Cather (1873 - 1947)
Gertrude Stein (1874 - 1946)
Virginia Woolf (1882 - 1941)
Isak Dinesen (1885 - 1962)
Edith Sitwell (1887 - 1964)
Mourning Dove (Hum-Ishu-Ma) (1888 - 1936)
Edna St. Vincent Millay (1892 - 1950)
Dorothy Parker (1893 - 1967)
Zora Neale Hurston (1901 - 1960)

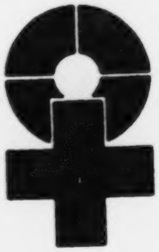
Contemporary Literature

Stevie Smith
Anais Nin
Lillian Hellman
Kathleen Raine
Eudora Welty
Mary McCarthy
May Sarton
Muriel Rukeyser
Ruth Stone
Margaret Walker
Judith Wright
Carson McCullers
Gwendolyn Brooks
Muriel Spark
Shirley Jackson
Doris Lessing
Grace Paley
Denise Leuertor
Judy Grahn
Ama Ata Aidoo
Erica Jong
Susan Griffin
Leslie Marmon Silko
Flannery O'Connor
Maxine W. Kumin
Anne Sexton
Maya Angelou
Adrienne Rich
Lorraine Hansberry
Toni Morrison
Alice Munro
Sylvia Plath
Anne Stevenson
Kamala Das
Audre Lourde
Lucille Clifton
Marge Piercy
Diane Wakoski
Joyce Carol Oates
Margaret Atwood
Toni Cade Bambara
Maxine Hong Kingston
Anne Tyler
Louise Gluck
Alice Walker

(NOTE: Additional minority women writers might be identified to add to this listing).

WOMEN'S HISTORY

CELEBRATE WOMEN WRITERS ALL YEAR LONG
(BIRTHDATES OF WOMEN AUTHORS)



JANUARY
1 Catherine Bowen (1897)
1 Mary Edgeworth (1767)
7 Zora Neale Hurston 1903
14 Emily Hahn 1905
21 Helen Gardiner 1853
28 Susan Sontag

FEBRUARY
3 Gertrude Stein 1874
6 Anne Spencer 1882
6 Katherine Gerould 1879
8 Kate Chopin 1851
9 Amy Lowell 1874
11 Lydia Child 1802
19 Carson McCullers 1917
22 Edna St. Vincent Millay 1892
22 Frances Ellen Watkins Harper 1911 died
25 Adelle Davis 1904
25 Mary Chase 1907
27 Laura Richards 1850

MARCH
4 Lorraine Hansberry - 1959 (play produced on broadway)
13 Janet Flanner 1892
20 Cornelia Spencer
21 Phyllis McGinley 1905

APRIL
4 Maya Angelou
10 Clare Booth Luce
13 Eudora Welty
15 Caroline Bird 1915
22 Ellen Glascow 1873
24 Shirley MacLaine 1934
28 Lee Harper 1926

MAY
5 Elizabeth Cochrane Seaman (Nellie Bly) 1867
15 Katherine Anne Porter 1890
16 Nancy Hale 1908
20 Sigrid Undset
23 Margaret Fuller 1810
27 Julia Ward Howe 1819

JUNE
6 Maxine Kumin 1925
7 Nikki Giovanni 1943
7 Gwendolyn Brooks 1917
12 Harriet Martineau 1802
16 Joyce Carol Oates 1938
20 Lillian Hellman 1905
20 Mary McCarthy 1912
22 Anne Morrow Lindbergh 1906
26 Pearl S. Buck 1892
27 Helen Keller 1880

JULY
3 Jean Stafford 1915
19 Charlotte Perkins Gilman 1860
22 Emma Lazarus 1849
24 Zelda Fitzgerald 1900

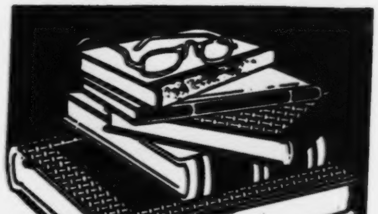
AUGUST
4 Suzanne Wright 1697
8 Florence Bailey 1863
8 Marjorie K. Rawlings 1896
8 Sara Teasdale 1884
11 Louise Bogen 1897
12 Katherine Lee Bates 1859
15 Edna Ferber 1897
17 Charlotte Grinke 1837
22 Dorothy Parker 1893
25 Lucy Terry 1746

SEPTEMBER
3 Sarah Horn Jewett 1840
7 Taylor Caldwell 1900
9 Aileen Fisher 1906
14 Kate Millett 1934
15 Mercy Otis Warren 1728
16 Anne Bradstreet 1672 (died)
23 Victoria Woodhull 1838

OCTOBER
12 Ann Lane Petry 1911
12 Frances Gage 1808
22 Doris Lessing 1919
27 Sylvia Plath 1932
30 Gertrude Atherton

NOVEMBER
8 Margaret Mitchell 1900
9 Anne Sexton 1928
14 Anna Louise Strong 1885
15 Marianne Moore 1887
27 Frances Kemble 1809
28 Genevieve Taggard 1894
29 Louise May Alcott

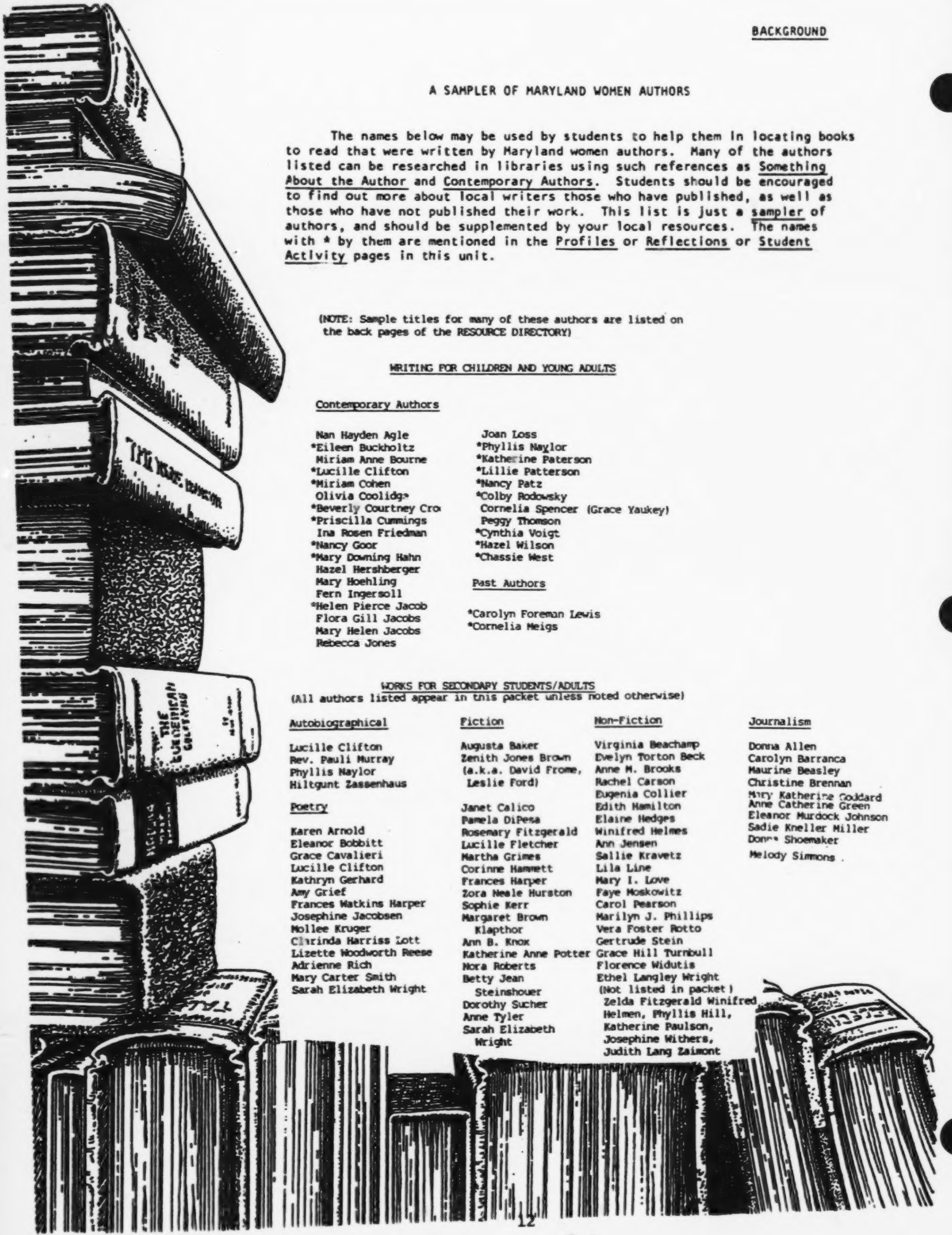
DECEMBER
5 Phyllis Wheatley 1784 (died)
7 Willa Cather 1873
10 Emily Dickinson 1830
10 Nelly Sachs 1891
24 Elizabeth Chandler 1897
26 Eva Tappen 1854



SELECTED WOMEN AUTHORS

These authors were selected for writing stories and presenting characters that are sex and race fair. These authors writes books that represent to children a variety of ethnic groups as well as disabled children and adults.

Molly Bang
Judy Blume
Betsy Byars
Nancy White Carlstrom
Jeannette Carnes
Beverly Cleary
Lucille Clifton
Nikki Giovanni
Eloise Greenfield
Ann Grifalconi
Virginia Hamilton
Rachel Isadore
Madeleine L'Engle
Betty Bao Lord
Sharon Bell Mathis
Patricia McLachlan
Katherine Paterson
Ruth Sonneborn
Cynthia Voigt
Mildred Pitts Walter
Rosemary Wells
Vera Williams
Charlotte Zolotow



A SAMPLER OF MARYLAND WOMEN AUTHORS

The names below may be used by students to help them in locating books to read that were written by Maryland women authors. Many of the authors listed can be researched in libraries using such references as Something About the Author and Contemporary Authors. Students should be encouraged to find out more about local writers those who have published, as well as those who have not published their work. This list is just a sampler of authors, and should be supplemented by your local resources. The names with * by them are mentioned in the Profiles or Reflections or Student Activity pages in this unit.

(NOTE: Sample titles for many of these authors are listed on the back pages of the RESOURCE DIRECTORY)

WRITING FOR CHILDREN AND YOUNG ADULTS

Contemporary Authors

Nan Hayden Agle
*Eileen Buckholtz
Miriam Anne Bourne
*Lucille Clifton
*Miriam Cohen
Olivia Coolidge
*Beverly Courtney Cro
*Priscilla Cummings
Ina Rosen Friedman
*Nancy Goor
*Mary Downing Hahn
Hazel Hershberger
Mary Hoehling
Fern Ingersoll
*Helen Pierce Jacob
Flora Gill Jacobs
Mary Helen Jacobs
Rebecca Jones
Joan Loss
*Phyllis Naylor
*Katherine Paterson
*Lillie Patterson
*Nancy Patz
*Colby Rodowsky
Cornelia Spencer (Grace Yaukey)
Peggy Thomson
*Cynthia Voigt
*Hazel Wilson
*Chassie West

Past Authors

*Carolyn Foreman Lewis
*Cornelia Meigs

WORKS FOR SECONDARY STUDENTS/ADULTS

(All authors listed appear in this packet unless noted otherwise)

Autobiographical

Lucille Clifton
Rev. Pauli Murray
Phyllis Naylor
Hiltgunt Zassenhaus

Poetry

Karen Arnold
Eleanor Bobbitt
Grace Cavalieri
Lucille Clifton
Kathryn Gerhard
Amy Grief
Frances Watkins Harper
Josephine Jacobsen
Mollee Kruger
Clarinda Harriss Lott
Lizette Woodworth Reese
Adrienne Rich
Mary Carter Smith
Sarah Elizabeth Wright

Fiction

Augusta Baker
Zenith Jones Brown
(a.k.a. David Frome,
Leslie Ford)

Janet Calico
Pamela DiPesa
Rosemary Fitzgerald
Lucille Fletcher
Martha Grimes
Corinne Hammett
Frances Harper
Zora Neale Hurston
Sophie Kerr
Margaret Brown
Klapthor
Ann B. Knox
Katherine Anne Potter
Nora Roberts
Betty Jean
Steinshouer
Dorothy Sucher
Anne Tyler
Sarah Elizabeth
Wright

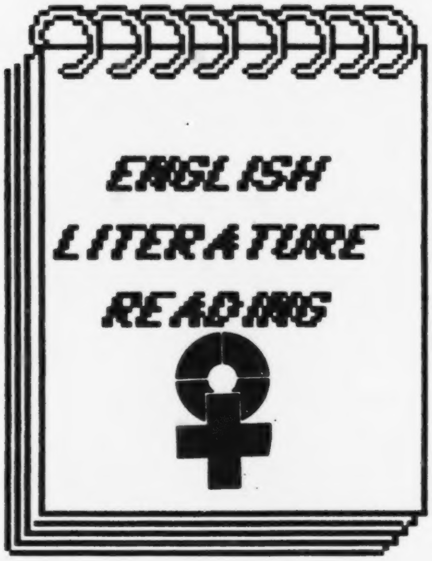
Non-Fiction

Virginia Beachamp
Evelyn Torton Beck
Anne M. Brooks
Rachel Carson
Eugenia Collier
Edith Hamilton
Elaine Hedges
Winifred Helmes
Ann Jensen
Sallie Kravetz
Lila Line
Mary I. Love
Faye Moskowitz
Carol Pearson
Marilyn J. Phillips
Vera Foster Rotto
Gertrude Stein
Grace Hill Turnbull
Florence Widutis
Ethel Langley Wright
(Not listed in packet)
Zelda Fitzgerald Winifred
Helmen, Phyllis Hill,
Katherine Paulson,
Josephine Withers,
Judith Lang Zaimont

Journalism

Donna Allen
Carolyn Barranca
Maurine Beasley
Christine Brennan
Mary Katherine Goddard
Anne Catherine Green
Eleanor Murdock Johnson
Sadie Kneller Miller
Donna Shoemaker
Melody Simmons

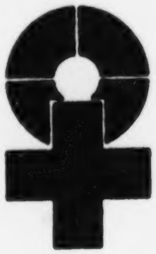
TRANSFORMATIONS


ENGLISH
LITERATURE
READING

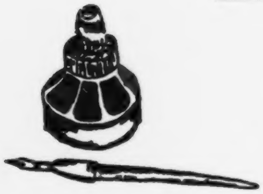
INFUSING WOMEN'S STUDIES INTO ENGLISH/LANGUAGE ARTS CURRICULA

INFUSING WOMEN'S STUDIES INTO THE ENGLISH/LANGUAGE ARTS CURRICULUM

Below is a summary of the goals of Maryland's English/Language Arts Curriculum Framework. These goals particularly reflect areas into which women's history activities could be readily infused at all grade levels.



FOCUS ON SELECTED COMPONENTS OF MARYLAND'S CURRICULAR FRAMEWORK



GOAL I - WRITING

The Learner:

- Generates and explores ideas for writing and organizes facts, details, and ideas into a unified, coherent written product
- Uses writing to communicate personal ideas; influence the thoughts and attitudes of others; preserve knowledge; and express feelings and imagination
- Appreciates that writing serves to preserve and perpetuate the ideas and experiences of individuals within and across cultures

GOAL II - SPEAKING

The Learner:

- Informs others
- Narrates an event or series of events
- Interprets written material

GOAL III - READING

The Learner:

- Evaluates critically what is read
- Reads to acquire a broad range of knowledge and ideas
- Reads for pleasure, insight, entertainment
- Recognizes the range of experience that reading provides and that reading can change attitudes and behaviors

GOAL IV - LISTENING

The Learner:

- Listens to comprehend the content of messages and the intent of speakers
- Develops a curiosity about an interest in listening to a variety of topics and people

GOAL V - LANGUAGE

The Learner:

- Understands that English, one of a family of languages, is a changing language
- Identifies ways in which language affects thoughts and feelings and clarifies or distorts meanings

GOAL VI - LITERATURE

The Learner:

- Explores through literature a wide range of human experiences and feelings
- Recognizes the effects of an author's personal and cultural experience on the work
- Understands how literature is shaped by and transcends its historic and cultural contexts
- Encounters a wide variety of fiction and non-fiction, poetry and prose

INFUSION OF WOMEN INTO THE CURRICULUM

By Susan R. Shaffer

TRANSFORMATION

What does transforming the curriculum to incorporate scholarship on women mean?

It is filling the gaps missing in traditional courses in every discipline, correcting the omission of women's contributions, and creating an awareness of the important roles women have played in every sphere of our nation's life and history.

Unfortunately, a lot of the work has not yet filtered down to the elementary and secondary levels of education, but the work done through women's history projects is a substantive first step. Where do we go from here? A Native American (American Indian) once said, "The way to cross a river ...is to cross a river..."

The following is a list of strategies that you can use to begin the process of integrating women more fully into the curriculum.

- Expand the use of these materials into other curricular areas and use them throughout the year.
- Take a little piece at a time. For example, look at history with a new perspective. Instead of viewing history from a traditional political or economic perspective, choose one content area (e.g., colonial, first Americans, labor and immigration) and analyze it from a social or family history perspective (e.g., labor period: study the changing relationship between men and women's roles in production).
- Use supplementary materials to augment lessons (see lesson plans from this section).
- Involve the students in investigations of their textbooks and other materials to determine for themselves gaps, omissions and biases (e.g., review literature textbooks for the inclusion of women authors).
- Learn about how people live and work in a variety of ways. For example, students can study diaries, journals, letters, folklore, quilts, music, art and oral traditions of different cultures.

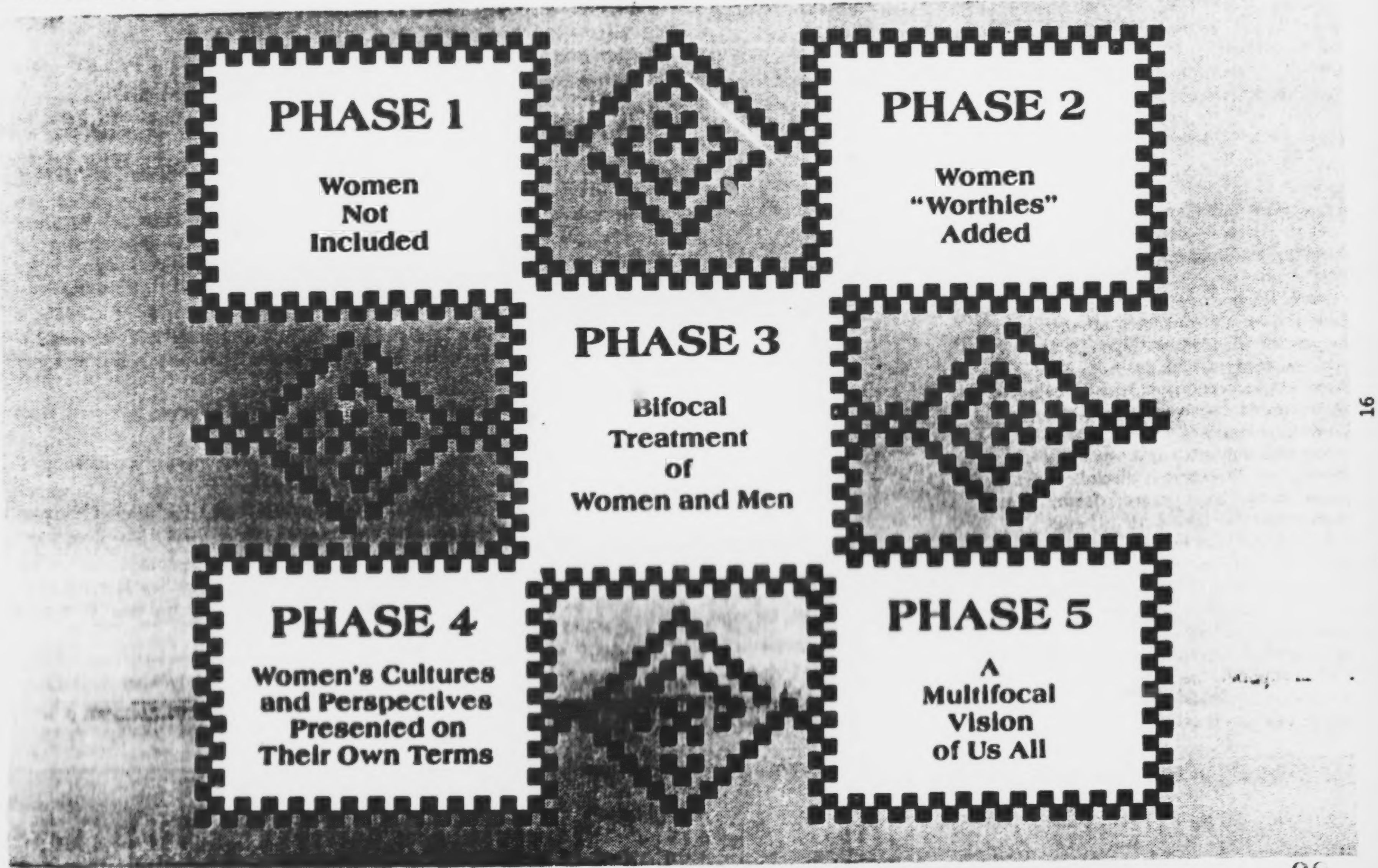
The purpose of these strategies is to get past the "add-women-and-stir" method of the last decade. A transformation of the curriculum requires a re-thinking of traditional history, philosophy, economics, mathematics, literature, as well as other disciplines. These additional lesson plans can assist you in participating in this transformation.

Please remember to send your ideas, copies of student materials, and lesson plans to the staff at the Office of Equal Opportunity, Maryland State Department of Education (200 West Baltimore Street, Baltimore, Maryland 21201), so that these ideas can be shared and incorporated into future women's history materials.

Write Women Back Into History

MOVING TOWARD A BALANCED CURRICULUM

Below is a model that could be used to move from total exclusion of women in the curriculum to adding in notable women, to the eventual transformation of the curriculum.



PHASE 1

Women Not Included

PHASE 2

Women "Worthies" Added

PHASE 3

Bifocal Treatment of Women and Men

PHASE 4

Women's Cultures and Perspectives Presented on Their Own Terms

PHASE 5

A Multifocal Vision of Us All

Model developed by Peggy McIntosh

WOMEN'S STUDIES
-AN OVERVIEW-

BACKGROUND

by Evelyn Torton Beck
Professor and Director,
Women's Studies Program
University of Maryland
College Park, Maryland.

Women's Studies is an academic discipline that grew out of the Second Wave of the Women's Movement in the late 1960s and may be viewed as the academic arm of that movement. Women's Studies developed in response to the recognition that many widely held theories claiming to generalize about all human beings did not in fact include the experiences of women or minorities. Women's Studies recognizes that women are themselves not a homogeneous group, but must be studied in all of their diversity along lines of class, race, ethnicity, religion, sexual preference, age, (dis)ability and all other differences that mark women.

Women's Studies was designed to provide students with a balance to traditional curricula which typically ignore or undervalue the contibutions of women to society or distort their images according to predetermined sex role stereotypes. The partiality of previous knowledge led to a burgeoning of scholarly investigations of women in all fields of knowledge. To bring the complexity of this new scholarship into the curriculum, Women's Studies offers core courses which are interdisciplinary, cross-cultural and touch all aspects of women's lives as for example, "Women, Art and Culture," "Women and Society," "Women and Work," "Theories of Feminism," and "Feminist Reconceptualizations." In addition, Women's Studies (1) encourages the development of special courses on women in other departments (as for example, "The Psychology of Women," or "Women and the Law"), (2) promotes research on women and gender from a multi-cultural international perspective, and (3) facilitated the introduction of research findings on women into all relevant university courses. (4) Women's Studies makes the past and present contributions of women visible and encourages the inclusion of gender as a significant variable in all research and teaching.

While some forward looking high schools offer Women's Studies course, it is in colleges and universities that Women's Studies has been most successfully institutionalized: Women's Studies Programs exist on over 500 campuses across the United States. Some programs offer a BA or BS in Women's Studies, others offer a Certificate in Women's Studies intended to supplement a traditional major; in addition, most institutions also offer an independent Women's Studies major that students construct with the help of an advisor. Graduate Certificates, M.A. and PH.D. Programs in Women's Studies are also being developed in response to the growing interest in the field. This interest in turn leads to the creation of new positions because feminist scholars are on the cutting edge of research in most disciplines and are creating ferment by challenging the basic assumptions on which previous research was based.

Because Women's Studies cannot by itself redress the omissions and distortions of the traditional curriculum, Women's Studies also encourages "transformation of the curriculum" projects which aim to reconceptualize individual courses and the curriculum as a whole to include material by and about women in

(Continued on next page)

WOMEN'S STUDIES
(Continued)

all of their diversity. Because it is insufficient to simply "add women and stir" to courses that have been conceived on the basis of a totally androcentric (male centered) perspective, it becomes necessary for teachers to rethink their courses and reexamine their categories. Until such transformations of the curriculum are in place on a wider basis, Women's Studies provides the only means for women and men to receive an equitable education. As part of its project to build a more just society, Women's Studies is dedicated to developing a curriculum and an educational environment that is free from the ideologies and attitudes that constrict our understanding of reality and our freedom to learn.

In addition, Women's Studies practices feminist pedagogy, a form of teaching that is student centered and takes seriously the implications of gender as well as other differences in teaching and learning. The Women's Studies classroom thus serves as an antidote to the "chilly climate" encountered by so many women students at all levels of education. For many women and minority students, Women's Studies provides a haven within the institution.

Evelyn Beck.

NOTE:

The University of Maryland at College Park is also the home of the National Women's Studies Association. For more information, contact the organization at 301-454-3757.

HIGH SCHOOL COURSES: WOMEN IN LITERATURE

Many high school teachers have developed elective courses dealing specifically with themes related to women in literature. Below are some sample reading lists and activities from those courses. For complete course descriptions, including goals, assignments, etc., refer to the book High School Feminist Studies available from the Maryland State Department of Education Equity Resource Center, 301-333-2239. The book may be purchased from the Feminist Press, City University of New York, 311 East 94th St., New York, New York 10128

Patricia Winks
English
George Washington High School
San Francisco, Calif./1972-73

WOMEN IN LITERATURE

Course History and Purpose

I initiated this course out of wanting to teach something I was excited about. I am still idealistic enough to believe that if I am excited about the material, my students will be too. I also think that this course is terribly important. I want to warn, encourage, make aware, raise questions, turn our accepted ideas about women upside down and see what is still important. Most of all, I want the women in the course to feel a tremendous sense of possibilities, choices. As for the men, I want them to realize that giving women a wider range of experiences in no way diminishes their own.

Assignments

I. Outside readings for three papers, due March 5, April 9 and May 7
  A. Two book reports, preferably one novel and one biography of a woman. For your report, do *not* summarize the story, or the woman's life. Try to incorporate answers to the following questions in essay form. Give examples to justify your answers.
    1. What is the role of women in the culture described?
    2. Is the heroine adjusted to her social role or does she feel alienated?
    3. How does she feel about men in general? in particular? about other women?
    4. How does the heroine get what she wants? If she doesn't get what she wants, why not?
    5. Does the heroine seem real to you? Have you ever had any feelings like hers?
    6. How does the author seem to feel about the heroine? about men?
    7. (Novel) If the author is a man, does he treat women realistically? If a woman, does she treat men realistically?
    8. (Biography) Do you feel that the woman you read about was successful according to *your* standards? according to her own standards? according to the standards of her society?
  B. One of the following:
    1. Analysis of a play (read or seen) with a woman as central character.
    2. Analysis of a film which has a woman as central character.
       In your report, you may use the questions given in I. A.
    3. Review of magazine article or essay about women. Summarize briefly the facts you have learned, the author's interpretation of these facts, and your agreement or disagreement with the author's findings. If the article deals with the author's opinions rather than with facts, challenge these opinions—don't simply report them.

II. Project, due June 4
  This may be a creative or a research project: If you decide to do a creative work, it should represent a comparable amount of effort.
  Possible topics might be:
  —study of different types of women's magazines
  —women as portrayed in popular songs
  —women in commercials
  —women in films or TV today
  —women's changing role reflected in films of the last forty years
  —sexism in textbooks
  —women and girls in children's literature
  —women in religion

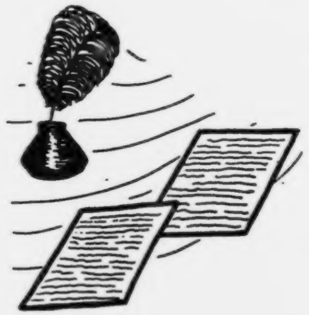
  —the working woman
  —the single woman
  —women and the language
  —women in a particular culture
  —women of a particular age group (adolescent, young married, middle age, old age)
  —female archetypes (see reading list)
  —study of work of one woman writer
  —sociological study (interviews, questionnaires) on women as they see themselves, as they are seen by men, what their roles should be
  —women in art
  —changing attitudes toward marriage and the family

WOMEN'S HISTORY

Below is a description of a year-long high school "Women in Literature" course developed by Maryland English teacher Janet L. Herman, Oakland Mills High School.

WOMEN IN LITERATURE should be an experience which encourages the student, male and female, to discover and appreciate literature by women, to examine the role in fiction of women characters, and to trace through both non-fictional and fictional readings the history of the women's movement. Therefore, the course should explore the following areas:

1. The history of women's role in society in the U.S. and elsewhere.
2. The place of women writers in their societies.
3. The portrayal of women in fiction and non-fiction by both male and female authors, expecially noting stereotyping, from the beginning to the present.
4. The position of women in the twentieth century in literature and society in the U.S. and elsewhere.
5. Analysis of the language used about or by women to draw inferences about the writer's attitudes and/or society's attitudes toward women.



SCOPE AND SEQUENCE

The scope and sequence of WOMEN IN LITERATURE should be determined mainly by the ability level and interests of the class. Certainly, the sequence of units could be easily switched. Also, the course could be limited solely to American literature.

I. History of Women's Role in Society (Quarter I)

A. Unit 1 - The Classical and Biblical View of Women's Role (3 weeks)

Introduces the roots of our thinking about women's role and sources of female stereotypes.

B. Unit 2 - The Philosophical View of Women, First through Seventeenth Centuries (2-3 weeks.)

Surveys the attitudes of the Christian Church, philosophers, essayist, and playwrights toward the position of women.

C. Unit 3 - The Philosophical View of Women's Role, Eighteenth and Nineteenth Centuries.

Contrasts traditional male attitudes with the emerging voices of women themselves (1 week)

D. Unit 4 - The American Women's Movement.

Reviews the progress of the American woman toward a more equal role in American society, beginning with the Women's Rights Convention in 1848.

II. Pre-twentieth Century Female Writers of Fiction (Quarter II)

Individual writers of fiction are intensively studied as artists in a male dominated society, as presenters of the female role in society from a first hand view, or as a part of or innovation from the literary tradition of their time.

III. Portrayal of women in literature by men (Quarter III)

A. Unit 1 - Feminist Non-Fiction by Men (2 weeks)

Promotes awareness that many men were sympathetic to and supportive of justice and equality in the treatment of women.

B. Units 2, 3, and possibly 4. Portrayal of Women by Men (2-3 weeks per unit)

Analyze female characters to determine male authors' views of women's roles in society. Show the relation between the authors' works and the literary tradition of the time.

IV. The Twentieth Century Woman -(Quarter IV)

A. Unit 1 - The Black American Woman.

Surveys fiction and non-fiction by Black American women. Assesses the attitude of the Black American woman toward being black and female in current American society.

B. Unit 2 - Other Women..

Surveys fiction and non-fiction by women. Traces development to the present of women's concept of their roles, particularly after the vote was won. Examines the role of the female artist as percieved by society and by the artists themselves.

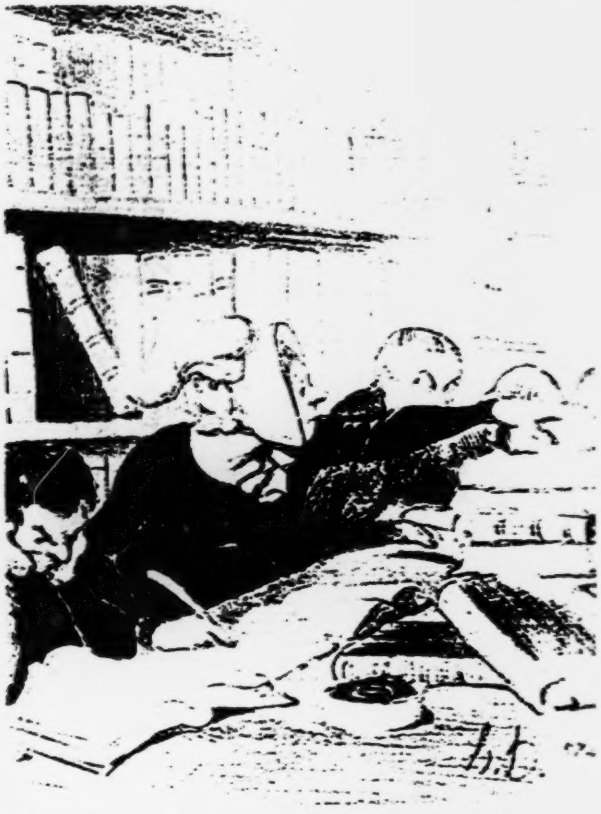
C. Unit 3 - The current Situation for Women.

Surveys media geared to women, assesses problems and progress of women now.

Why Read the Literature of Women's Experience?

The power of literature is shown metaphorically in the story of the young child who tried sitting inside her favorite storybook in an attempt to enter more fully that world of enchantment. The many worlds of literature, often more vivid and intimate for us than the concrete world around us, though unreachable, can serve as symbols of the many possible realities of life. When we read and enter into a work of literature, we gain in our understanding of the scope of human experience. We see how different people live and how they deal with issues in their lives. We may say that literature gives us cognitive options to enrich our sense of the possible. It also gives us a vocabulary and set of meanings for defining our own experiences. It helps us place value on our lives. It helps us bring meaning to our experiences.

Human beings' most basic needs, after food and shelter, are love and work. Many works of literature address an individual's quest to fill these needs, but when we look at the school curriculum or the library shelf, we see certain aspects of these themes more heavily represented: the young person first venturing out in the world; the struggle of war; the romance; the inner journey. This traditional literature curriculum is probably a result of the values of its originators. Men and boys strike out on adventure, women and girls remain peripheral except for scenes of romance.



Les Bas Bleu, "The Bluestockings," detail; by Daumier, 1844

Many fine books come from the traditional curriculum, works we call universal. But can we say that **The Red Badge of Courage** or **Go Tell It On the Mountain** are universal stories in a world that forbids women from serving in combat and in the clergy of some denominations? No, they are meaningful stories that lead readers to empathize with the issues of their male protagonists. When we read these stories, we enlarge our view of the range of male options of experience and we help heighten the significance of these experiences in male lives.

Are we not obligated to give the same importance to female experience? Yes, we need to include books that describe women's perspectives of experience: the added restrictions of coming of age; the conflict between traditional female roles and personal satisfaction; the forced choices between relationships and ambition, meaningful work and childrearing. Books like **Jane Eyre** or **My Antonia** that tell of the female experience will give male and female readers wider views of the options of female experience, will lead males and females to greater empathy for female issues, and will heighten the meaning for males and females of female lives.

Equal importance of the male and female experience in the literature curriculum is unfortunately far from a reality. In 1972, Jean Mullen found eleven out of every twelve college reading selections were written by men.[1] Lenore Weitzman found males represented in eleven of every twelve Caldecott Medal Win-

(Continued on next page)

WHY READ THE LITERATURE OF WOMEN'S EXPERIENCE?
(continued)

ning children's illustrations,[2] and a 1982 survey of English professors' list of American classics since 1941 included only one book by a woman.[3] Of course counting books written by women does not automatically give us an accurate view of the breadth of female experiences portrayed in the curriculum, but it may give us a rough idea of the value placed on female views of life.

Several objections to reading about women's experiences are frequently raised: that books about women are boring since nothing happens in them; that male classics will be lost; and that not enough books of the female experience are in print. The boring charge often indicates a person who values adventure over continuity, action over feelings. This is a worthy moral stance and personality construct, but not universal. This person needs to understand the importance of other people's reality. That person may also believe that all books by or about women are about inner experiences. This simply is not true, and is part of our interest in the literature of women and work. Neither should books by or about men be dropped. Classics with traditional female characters can be the starting point for discussion about how traditional women's roles and attitudes toward women have changed, whether the author's view was typical of the period, and how the author leads the reader to value some characters more than others. Students of both genders also need to see a wide range of male roles.

That books about women are less available is certainly true. It is one of our reasons for including excerpts and a bibliography in this publication. Many excellent works are now out of print, or are ignored. Some schools have done wonderful projects with unpublished materials. Some books have been reprinted or are readily available.

-- **Eleanor Linn**

Notes

1 Jean S. Mullen, "Women Writers in Freshman Textbooks," **College English** 34 (Oct. 1972): 79-84.

2 Lenore Weitzman, 1972. See bibliography, p. 35.

3 "Footnotes," **Chronicle of Higher Education** 25 (Sept. 29, 1982): 21.

SOURCE:
"Women in Literature: Historical Images of Women and Work," Title IX Line, Spring/Summer 1985, Programs for Educational Opportunity, School of Education, University of Michigan,

Does your Literature Program Address The Issue of Women and Work?

This checklist has been developed by the Center for Sex Equity in Schools to help school district personnel assess the extent to which they have addressed the issue of women and work in their literature curriculum. This checklist does not address other areas of sex bias in the English program such as the presence of literature about nurturing males, male/female interaction, childrearing decisions, differences in views on aging, or issues of sex fair language and usage.

After reading each question, decide which statement most closely represents the situation in your school. A larger and more accurately selected sample of books, reading lists and assignments will yield more accurate information about your district. When you have determined your total score, turn to page 5 to see how your district rates and what you can do toward fostering equity.

1. **What percentage of stories in your elementary reading series show women in active working roles? (Choose a sample of readers.)**

5 points	if 80% or more of the stories have female characters who are actively engaged in roles other than homemaker, mother or princess.
3 points	if 40%-80% of the stories have female characters in active roles, or if more than 20% of the stories have no female characters.
0 points	if any of the stories portray a girl as being unable to do meaningful work, or if any of the stories praise a character for holding that point of view.

2. **What percentage of elementary supplementary stories show females in active roles?**

5 points	if more than half the supplementary stories show females, or females and males in active roles.
3 points	if fewer than half the supplementary books show females in active roles but efforts have been made to identify and order such books for the classroom.
0 points	if fewer than half the supplementary books show females in active roles, most females are passive or helpers, or no effort has been made to find supplementary stories with active female characters.

3. **How noticeable are books about women in your school library?**

5 points	if every month different biographies, novels, short stories and poetry by and about women are prominently displayed to attract students and teachers to read them.
3 points	if special displays for events such as Women's History Week or Eleanor Roosevelt's Birthday attract students and teachers to some books on women and work.
0 points	if book displays are confined to romances for girls and adventure stories for boys.

4. **What percentage of your secondary English required texts deal with the issue of women in active roles?**

5 points	if at least half your required reading includes issues of women and work and these issues are discussed in class.
3 points	if some of the texts mention women and work, but these issues are not brought up in class discussion.
0 points	if required texts include more than two books with no female characters, only passive female characters, or negative images of females who try to be productive.

5. **How many books by women are on your free choice reading list for secondary students?**

5 points	if 50% or more of the books are by women.
3 points	if 25%-50% of the books are by women.
0 points	if fewer than 25% of the books are by women.

(Continued on next page)

DOES YOUR LITERATURE PROGRAM ADDRESS THE ISSUE OF WOMEN AND WORK?

(Continued)

6. How frequently do your secondary examinations ask about the varied roles of women?

5 points	if questions about the working roles of women can be found each year on literature exams and questions for book reports.
3 points	if questions about working women are found regularly in one unit or one class, but not generally in tests and book report questions.
0 points	if no test questions have been asked about the diverse roles of women, or if students have been criticized for including these issues in book reports.

7. How much has the drama program fostered active female roles?

5 points	if each year at least one school play has had an active female protagonist.
3 points	if at least two plays in the last four years have dealt with active female protagonists.
0 points	if the only female roles in recent school plays are romantic lead and helpmate.

8. How much is literature by and about women integrated into the whole school curriculum?

5 points	if the literature by and about women used in the Language Arts curriculum is coordinated with social studies and career awareness programs.
4 bonus points	if foreign language and ESL classes use literature portraying active women and coordinate their readings with social studies and career awareness programs.
3 points	if elective courses on women's literature or the literature of work are available to all students.
0 points	if students' only exposure to literature on women and work is what they come across themselves.

SCORING THE CHECKLIST

30 - 44 points	Your program gives students a broad opportunity to learn about the active role of women in literature. Please share your reading lists and assignments with other schools
20 - 29 points	You definitely have begun to expose students to images of women and work. Are your successes more in the elementary or secondary curriculum? Try expanding the program you already have begun.
10 - 19 points	Though you have taken some steps to avoid sex bias in your literature curriculum, you have more work to do. First decide whether your problems are more attributable to book selection or classroom use. Then start a program to meet those needs.
0 - 9 points	You need to look seriously at your textbook selection process, recommended book list and assignments in the literature area. Your book selection and staff development committees should be made aware of the problem, and charged with developing a plan for improvement. Consider asking for assistance from an outside organization

-- Eleanor Linn

SOURCE: "Women in Literature: Historical Images of Women and Work," Title IX Line, Spring/Summer 1985, Center of Sex Equity in Schools, University of Michigan School of Education.

Tips for Success: Women and Work Literature Resources in the English Curriculum

1. Look for references to women and work in the texts and supplementary books you are now using. Point out these passages to students, explain needed background, and have students identify the author's point of view.

2. Collect excerpts from other books that show different female attitudes to the same work or contrasting work from the same period. Use these passages when discussing the assigned text.

3. Relate writing assignments to your discussion of different kinds of work, or how people find meaning in their lives through work. Students may explore their own experiences or interview family and community members about a specific type of work or the meaning of work in their lives.

4. Choose titles and excerpts that are appropriate for students' age and maturity. Younger students may be drawn more to stories of active children. Pick books accordingly. Novels, short stories, plays, biographies and poetry must be selected for readability and level of understanding. Letters and diaries are often easier to read as they are in more conversational style.

5. Emphasize the varied aspects of women's work roles. Students whose mothers and grandmothers have known the exhaustion of hard physical labor may need to discuss the dignity found in this type of work or of other tasks women have performed to produce satisfying work. Alice Walker's "In Search of Our Mothers' Gardens" is a wonderful vehicle for discussing this issue. Students whose mothers and grandmothers have known the despair of having limited productive roles may need to discuss limitations of options and ways that these women sought to find satisfaction. All students should develop an appreciation of the differing aspects of work for different people and an understanding of how work needs to be valued in order to be satisfying.

6. Offer an elective course or plan a special unit on the literature of work. Include examples of female and male experiences. Select a wide range of literary genres, attitudes, social, ethnic and racial backgrounds.

7. Encourage students to identify with a given character, and especially encourage males to develop empathy for female characters. Use frequent questions such as "How would you feel if you were ____?" or "What do you think _____ should do next?"

8. Coordinate your literature efforts with a social studies teacher. Encourage students to read and write about women and work in the period they are currently studying. Seek out and assign books that relate to women's work roles in that period, or that show changes in the type of work being studied in social studies.

9. Encourage students to chose books by women or about women's work roles for book reports, free reading and special projects.

10. Read other literature about women and work and relate the author's outlook to your own experience about the meaning of work for you.

SOURCE:

"Women in Literature: Historical Images of Women and Work," Title IX Line, Spring/Summer, 1985, Center for Sex Equity in Schools, University of Michigan School of Education.

SAMPLE: A "TRANSFORMED" LITERATURE COURSE

AMERICAN VOICES

Louis Kampf
Fall, 1982
Massachusetts Institute of Technology
Cambridge, MA 02139

Course Objectives

The purpose of the course is to examine how various social groups—Native Americans, slaves, immigrants, women, —have reacted to the notion of the American Dream, and the voices through which they expressed these reactions. Franklin's *Autobiography* is the classic expression of the Dream. It is written in the standard English of the eighteenth-century familiar essay, an instrument appropriate enough for this comfortably successful WASP male; one can imagine Franklin talking this way. The matter is not so simple for a slave woman, for Black Elk, or for a contemporary Chinese-American girl. At the end of the course, in Alice Walker's story, I ask the students to consider why the mother speaks in Mississippi Black English, but thinks in very literary standard English. In a number of the readings (J.G. Neihardt, Mike Gold, for example) people are represented as speaking English, when in reality they were speaking other languages. For these people, the learning of English becomes part of the attainment of the American Dream, as well as one symbol of cultural loss.

Songs, non-standard literary forms, and documentary films are used because they so often allow the unhampered expression of people's voices. And with such unhampered oral release, people's deepest feelings about the American Dream emerge in often surprising ways.

Course Requirements

You are expected to do *all* the reading, attend *all* classes, and view all the films. You will hand in informal papers discussing the reading or films as indicated on the syllabus. In writing the papers, *begin with your own reactions*. Does the work do anything to you? Or does it leave you cold? Why? Try to explain your reactions. Who is speaking to you in the work? What is s/he trying to do to you? Is a reader or viewer of your own sex, social class, race being addressed? Or someone else? In addition, if you wish to write something about what's going on in class, feel free to do so. Papers are due in class on the day assigned—not several hours or days later. Lateness will be reflected in your grade.

If the class is large enough, some of the teaching will be done by groups of students. Each group will first have a meeting to discuss the work and to outline what it wants to do in class; the group will then meet with me to discuss its plans; finally, it will meet once again to straighten out loose ends.

Booklist

Linda Brent, *Incidents in the Life of a Slave Girl*
Benjamin Franklin, *Autobiography*
Mike Gold, *Jews Without Money*
M. Goodwin, "From Memphis to Norfolk"
Maxine Hong Kingston, *The Woman Warrior*
J. G. Neihardt, *Black Elk Speaks*
Miguel Pinero, *Short Eyes*
Studs Terkel, *American Dreams*
Alice Walker, "Everyday Use"

Syllabus

Class 1	Introductory
2	Songs: Merle Haggard, "Okie From Muskogee," Bob Dylan, "Subterranean Homesick Blues"; paper: 1 page
3	Film: "The War At Home"
4	Discussion; paper: 1 page
5–6	Benjamin Franklin, *Autobiography* (pp. 15–181); "The Way To Wealth" (pp. 188–97); paper: 2 pages
7–8	J. G. Neihardt, *Black Elk Speaks*; paper: 2 pages
9–10	Linda Brent, *Incidents in the Life of a Slave Girl*; paper: 2 pages
11	Film: "Fannie Bell"
12	Songs: "Go Down Moses," "Grizzly Bear" (handout); paper: 1 page
13–14	Mike Gold, *Jews Without Money* (handout); paper: 2 pages
15–16	Maxine Hong Kingston, *The Woman Warrior*; paper: 2 pages
17–18	Studs Terkel, *American Dreams* (Castillo, Rasmussen, Fuller, O'Brien, Slabaugh, De Loria, Robinson, Fox, Edwards, Turner, Fielding, Jarrett, Rosenzweig, Scala, Duncan, Ross, Schwarzenegger, Bayles, Kunzman, Cruz, Christiansen, Nearing, Kucinich, Lopez, Campbell, Bendinger, Culbert, Lovejoy, Spencer, Johnson, Rocco); paper: 2 pages (include your own American Dream)
19	Film: "Short Eyes"; read the play, by Miguel Pinero, before you come to the movie; paper: 1 page
20	Discussion
21	Film: "Word is Out"
22	Discussion; paper: 1 page
23	Film: "Good Mornin' Blues"
24	Blues by Bessie Smith, Memphis Minnie, Blind Lemon Jefferson, Robert Johnson, Jimmie Rodgers, etc. (handout); paper: write a blues
25	Blues continued; M. Goodwin, "From Memphis to Norfolk" (handout); paper: 1 page
26	Film, "Always for Pleasure"
27	Discussion
28	Bring your favorite song to class—if you have one, and are able to do so
29	Film, "Quilts in Women's Lives"
30	Alice Walker, "Everyday Use" (handout); paper: 1 page
31	Conclusions; paper critiquing the course and suggesting changes

SOURCE:
Reconstructing America Literature, Course Syllabi, The Feminist Press, pp. 15, 16, 17.

Evaluating Courses for Inclusion of New Scholarship on Women

HOW TO USE THIS QUESTIONNAIRE

This questionnaire will be helpful in asking the essential question: How does this course deal with women? The survey also includes selected questions about classroom interaction.

SELECTED QUESTIONS

Evaluation of Course Readings

To answer questions 1 through 9, randomly select five sections (such as chapters) from the assigned readings and examine a page or two from each section.

Use the following scale for question 1:
a. never; b. sometimes; c. about half; d. usually; e. always; f. not applicable

1. Examine the readings and answer the following.
_____ How often were the pronouns "she" or "her" used?
_____ How often were the role titles male-related (e.g., "chairman")?
_____ How often were females depicted in high-prestige jobs or roles?
_____ How often did the examples relate only to typical male experiences or men doing things?

2. If there are photos and illustrations:
_____ How many pictures with people are there? (If none, enter an "X" and go to question 3.)
_____ How many of them are male?
_____ How many of them are female?
_____ How many of them have both males and females together?
_____ How many show men in positions of power or action (e.g., male doctor or male athlete)?
_____ How many show women in positions of power or action (e.g., female business leader, female athlete, or females taking charge)?
_____ How many show women in traditional roles or sedentary (e.g., female secretaries or seated female)?
_____ How many show men in familial roles (e.g., doing housework or taking care of children)?

Please use the following scale for question 3:
a. excellent; b. fair; c. poor

3. Based on your responses to questions 1 and 2:
_____ Rate the readings for nonsexist language.
_____ Rate the photos and illustrations in terms of representation of both sexes.

4. If the reading assignments are from a textbook, use either its index, footnotes, or endnotes to determine the number of women and men in the cited references.
_____ How many female authors/co-authors were cited?
_____ How many male authors/co-authors were cited?
_____ How many could not be determined? (No first name given or first name does not clearly indicate the sex of the author.)
_____ Are women listed as a subject in the index?
_____ How many pages are devoted to individual women and to women as subject matter?
_____ How many pages are devoted to individual men and to men as subject matter?

5. If the reading assignments are from a variety of sources, determine:
_____ How many authors/co-authors were female?
_____ How many authors/co-authors were male?
_____ How many could not be determined? (No first name given or first name does not clearly indicate the sex of the author.)

6. Examine the chapter headings or article titles.
_____ How many chapters or articles are there? (If there are several books, look at all the chapter headings.)
_____ How many chapters are separately devoted to issues concerning women? Please describe.

For questions 7 and 8, use the following scale:
a. strongly disagree; b. disagree; c. not sure; d. agree; e. strongly agree

7. If there is at least one or more chapter or article entirely devoted to issues that relate to women, how would you describe the portrayal?
_____ The only women depicted were treated as exceptional women.
_____ Women as a group were seen as problems or anomalies.
_____ Women and men were treated separately and not compared.
_____ Women and men were described both separately and comparatively, so that interrelationships were stressed.

8. If there were no chapters or articles separately devoted to women, would you say that:
_____ Women are incorporated throughout the materials.
_____ The readings are womenless.
_____ A gender component could not have been included in the readings of this course. Please explain.

Please answer "yes" or "no" to question 9.

9. In this course, did the reading assignments include materials covering:
_____ Traditional roles of women in one or more societies?
_____ Contributions of outstanding women?
_____ Descriptions by women of their own lives?
_____ Ways women's lives relate to the social, economic, and political systems of a given society?
_____ Differences between the positions, power, and/or perspectives of men and women?
_____ Differences between minority and majority women?
_____ Differences among women of different minority groups?

Evaluation of the Syllabus

10. Examine the course syllabus and determine the following:
_____ Were women integrated throughout the syllabus? (If "no," go to question 11.)
_____ Into how many sections is the syllabus divided?
_____ How many of these sections discuss topics *related* to women, such as reproductive rights?
_____ How many separate sections are *devoted* solely to women, such as "women portrayed in 19th century writings"? (If none are, go to question 11.)
_____ Was the time allotted for sections concerning women basically equal to the time allotted for other sections? ("yes" or "no")

(continued on next page)

SOURCE: Project on the Status and Education of Women, Association of American Colleges, 1818 R St., N.W. Washington, D.C. 20009

_____ Do the sections concerning women fit into the logical order of the course (e.g., not tacked on at the end of the syllabus)? ("yes" or "no")

_____ Was the time allotted for gender-related topics actually used (i.e., did the course actually cover the gender section)?[4] ("yes" or "no")

Please comment on question 10.

Evaluation of the Class

11. Approximately how many people were in the class?
_____ How many women? _____ How many men?

12. If films were shown in class, answer the following. If none were, go to question 13.
_____ How many of the films incorporated aspects of women's lives?
_____ In how many was the main focus of the films on male characters and male experiences?
_____ In how many were the women portrayed in traditional roles?
_____ How many of the films expanded your knowledge about women?

Please answer "yes" or "no" to the following.
13. Were any of the following topics included in class lectures or discussions:
_____ Contributions of outstanding women?
_____ Descriptions by women of their own lives?
_____ Traditional roles of women in various societies?
_____ The way women's lives relate to the social, economic, and political systems of a given society?
_____ Differences between the positions, power, and/or perspectives of women and men?
_____ Differences between minority and majority women?
_____ Differences among women of different minority groups?

Please comment on question 13.

_____ 14. If the class format allowed comments and questions, did men and women comment and/or ask questions equally? (Please answer "yes," "no," or "NA" [not applicable])
_____ If no, did more men or women comment and/or ask questions? (a. men; b. women)

Use the following scale for questions 15 to 20:
a. never; b. sometimes; c. frequently; d. always; e. not sure; if not applicable, please use "NA"
_____ 15. When men were speaking, how common was it for them to be interrupted?
_____ 16. When women were speaking, how common was it for them to be interrupted?
_____ 17. How often were classroom topics difficult for male students to relate to because the topics involved areas in which men were not experienced?
_____ 18. How often were classroom topics difficult for female students to relate to because the topics involved areas in which women were not experienced?
_____ 19. If papers were a class requirement, were there opportunities to do women-related and/or gender-related research papers?
_____ 20. Did you ever feel hesitant about using an example relating to women and/or women's issues in class participation or on a test? Please comment.
_____ 21. When issues or materials involving women were presented by faculty, did the faculty member treat the subject as seriously as other subjects were treated?
_____ 22. When students raised issues or concerns relating to women, did the faculty member treat the subject as seriously as other subjects were treated?

Overall Course Evaluation

Having looked at various components of your course, now look at your course as a whole.
_____ 23. How would you classify this course?
a. womenless—no mention of women at all
b. the only women depicted were treated as exceptional women
c. women as a group were seen as problems or anomalies
d. women and men were treated separately and not compared
e. women and men were described both separately and comparatively, stressing interrelationships.[5]

Please comment on question 23.

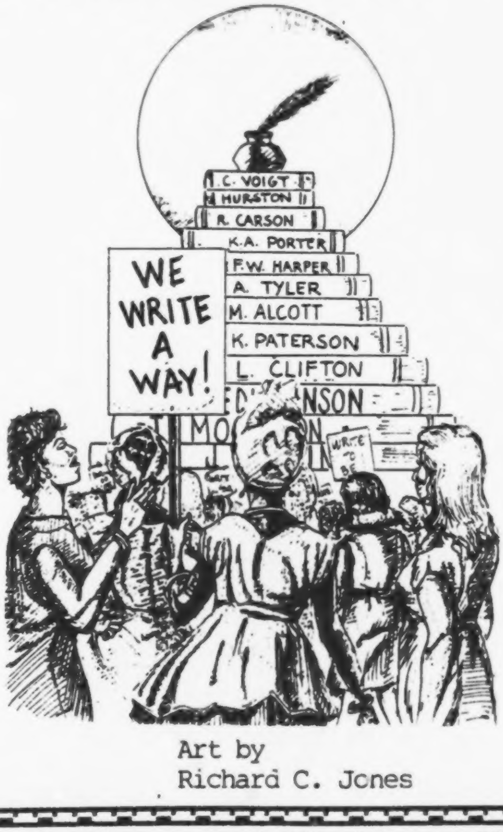
Use the following scale to answer questions 24 to 28:
a. strongly disagree; b. disagree; c. not sure; d. agree; e. strongly agree
_____ 24. I did not learn anything about how women feel about their lives from this course.
_____ 25. My understanding of the ways women's lives relate to the social, economic, and political systems of their society did not increase as a result of this course.
_____ 26. I feel that this course added to my understanding of the relationship between the roles of men and women.
_____ 27. My knowledge of the significance of women's contributions to society increased as a result of this course.
_____ 28. I did not learn very much about women's traditional roles in society in this course.

Essay Questions (Please use a separate sheet of paper for the remaining questions.)
☐ How was the role of women presented?
☐ How did it differ from the way the role of men was presented?
☐ What did you learn about women in this subject?
☐ Based on what you learned in this course, what assumptions can you make about the role and status of women in society?
☐ What are the strengths and weaknesses of the course in terms of providing a full perspective of its subject matter? If there is gender bias, what is required to balance the perspective?

(Questionnaire based on a form initially developed by the Women's studies Program at Duke University, directed by Jean O'Barr)

PROFILES

This section contains biographical information about the historical and contemporary Maryland women writers listed on the next page. Profiles of individuals inducted into the Maryland Women's Hall of Fame are also included.


C. VOIGT
HURSTON
R. CARSON
K.A. PORTER
F.W. HARPER
A. TYLER
M. ALCOTT
K. PATERSON
L. CLIFTON
WE WRITE A WAY!
WRITE TO BE

Art by
Richard C. Jones

PROFILES

PROFILES: MARYLAND WOMEN WRITERS

Augusta Baker
*Virginia Walcott Beauchamp
*Evelyn Torton Beck
*Christine Brennan
Zenith Jones Brown
Eileen Buckholtz
Rachel Carson
Grace Cavalieri
Lucille Clifton
Eugenia Collier
Pricilla Cummings
*Rosemary Fitzgerald
Mary Katherine Goddard
Martha Grimes
Edith Hamilton
Corinne Hammett
Frances Watkins Harper
*Elaine Hedges
Zora Neale Hurston
Josephine Jacobsen
Eleanor Murdock Johnson
Sophie Kerr
Margaret Brown Klapthor
*Mollee Kruger
Sadie Kneller Miller
Pauli Murray
*Phyllis Reynolds Naylor
Katherine Paterson
Carol Pearson
Katherine Anne Porter
Lizette Woodworth Reese
Adrienne Rich
*Nora Roberts
*Colby Rodowsky
Margielea See
*Mary Carter Smith
Gertrude Stein
Grace Hill Turnbull
Ann Tyler
*Cynthia Voigt
Chassie West
*Florence Widutis
Ethel Langley Wright
Sarah Elizabeth Wright
Hiltgunt Zassenhaus

PROFILES
MARYLAND WOMEN'S HALL OF FAME INDUCTEES
1988

Barbara A. Mikulski
Sadie Kneller Miller
Mary Waters Risteau
M. Carey Thomas
Verda F. Welcome

*These individuals are also included in the PERSONAL REFLECTIONS Section.

profile

AUGUSTA BAKER

Augusta Baker was born in 1911 in Baltimore, Maryland. Her career is one of many firsts. Baker's prestigious position was the result of a towering reputation garnered as a children's librarian at the New York Public Library. Her name became synonymous with master storytelling.

Starting her university education at the University of Pittsburgh, Baker transferred to the State University of New York at Albany (then Albany Teacher's College) after her marriage. Baker would often note how Mrs. Eleanor Roosevelt used her influence to get her into the school since blacks did not normally attend the school. Baker graduated with a degree in education, becoming the first black to graduate with a master's degree in library science when she graduated a few years later.

Baker began her library career at the Cullen Regional Branch of the New York Public Library. During her sixteen years there, she became well known for her work in establishing a collection of children's books and other materials on the black experience. She noted that "when I was at the Cullen branch, I tried to get libraries to buy accurate books about blacks, pestered black writers to write for children and look for illustrators who would draw true representations of blacks."

From 1954 to 1961, Baker was assistant coordinator and storytelling specialist at the NYPL while also beginning a teaching career at the Columbia University School Of Library Science. In 1961, Baker again made history when she was appointed the country's first black coordinator of children's services in a public library. During her thirteen years as coordinator, Baker expanded the library's children's collection to include records and tapes and started weekly radio and television broadcasts. Baker also served as consultant and bibliographer for the television program, Sesame Street.

Mrs. Baker has served as a consultant to numerous universities and organizations and gives one and two-week workshops at library schools throughout the country. Baker has also edited four books and her classic, Storytelling: Art and Technique, is widely used by library schools and storytelling workshops.

In assessing her career Baker noted that "the purpose of storytelling is to motivate children to read. A storyteller wants a child to remember the story and book from which it came." Baker also stresses that "storytelling can offer parents a great opportunity to share an experience with their children."

Mrs. Baker's contributions to children's librarianship and literature have earned her numerous awards and since 1980, Baker has been storyteller-in-residence at the University of South Carolina School of Librarianship.

Source: Chepesiuk, Ron. "Special Report: A Master Storyteller." WILSON LIBRARY BULLETIN. May, 1986, p. 28-29.

Also see PERSONAL REFLECTIONS

Virginia Beauchamp Meets Madge Preston

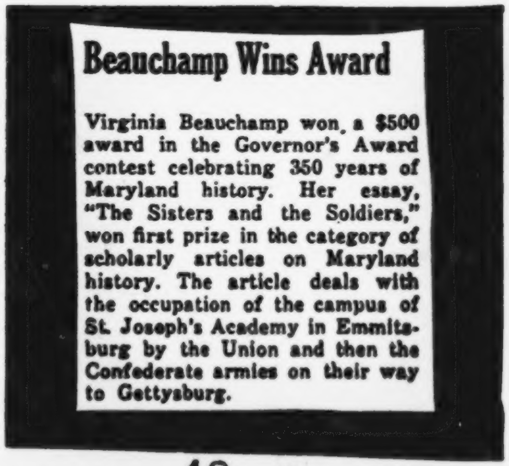
As a participant in 1979 in an NEH Institute, "Teaching Women's Literature for a Regional Perspective," which was developed by the Women's Commission of the Modern Language Association, I became interested in women's private writings, letters and diaries, from the point of view of literary analysis, rather than only for the historical insights they might reveal. From this experience I developed a course, now titled "Private Lives: Learning About Maryland's Literature and History Through Personal Records," which I have been teaching for a number of years in the General Honors Program. Although students are free to work with various kinds of primary sources, such as oral history, organizational records, and out-of-print published works, many have chosen papers from family collections for their research. When a participant in the very first class brought in a passage from Madge Preston's 1865 diary which recorded an assault on her by her husband, who hit her across the eyes with an umbrella, I recognized the significance of the discovery. Here was a socially prominent Baltimore woman of the Civil War period who was a battered wife. I believed that publication of her diaries might provide important insights into the emotional experience of such a figure.

In trying to establish the identities of people mentioned in the diaries (is Johnny a son, a hired hand, or a neighbor?), I turned to family letters of the same years—and discovered a treasure trove. All three Prestons—father, mother, and daughter May—wrote entertaining and detailed letters that brought to life the circumstances of their time. All three also looked at letters as a form of literature.

My original concept in creating a book out of these materials was to highlight women's culture through the extensive exchange between mother and daughter while the latter was a student at St. Joseph's Academy in Emmitsburg. What began to emerge with greater insistency, however, was the mother's story—suppressed in the letters, which were written for a public audience, and revealed in the diaries, which no one would read. By dovetailing the two kinds of documents, I was able to highlight the ironies implicit in these two voices. The resulting book's title, *A Private War*, is intended to suggest three levels of meaning—the war between the spouses, the war within Madge Preston to hide and yet to relate her true story, and the ongoing national conflict which formed the background of these other wars.

Virginia Walcott Beauchamp
Associate Professor, English

SOURCE:
Outlook, March, 1987,
University of Maryland.



Beauchamp Wins Award

Virginia Beauchamp won a $500 award in the Governor's Award contest celebrating 350 years of Maryland history. Her essay, "The Sisters and the Soldiers," won first prize in the category of scholarly articles on Maryland history. The article deals with the occupation of the campus of St. Joseph's Academy in Emmitsburg by the Union and then the Confederate armies on their way to Gettysburg.

EVELYN TORTON BECK

Professor Evelyn Torton Beck, scholar/teacher/activist, is Director of the Women's Studies Program at The University of Maryland-College Park. She is also an affiliate faculty member of the Jewish Studies Program. She is the author of several books: Kafka and the Yiddish Theater (1971); Interpretive Synthesis (1975); The Prism of Sex (1979); Nice Jewish Girls (1982).

She is a translator of stories from the Yiddish of Isaac Bashevis Singer which appeared in The New Yorker, Southern Review, and his Collected Stories. She has published widely on Jewish Women's Studies with a special focus on literature, art, and culture. She has developed courses on "The Jewish Woman in International Perspective," "Yiddish Literature in Translation," and "Jewish Women's Voices." She has spoken widely on the intersection of anti-Semitism, racism and homophobia, and has published feminist analyses of the works of I. B. Singer and Franz Kafka.

Her writings, reviews, and interviews with her have appeared in journals as diverse as Lilith: The Jewish Women's Magazine; The Jewish Socialist; Gay Community News; The Jerusalem Post and The Women's Review of Books and off our backs.

Her work in the Jewish community includes workshops on diversity among Jews, dialoguing across differences, Jewish women's creativity, gay and lesbian presence in the Jewish community, violence against Jewish women, Jewish women and resistance, at Jewish Community Centers, The Jewish Folk Arts Society and The National Havurah Institute. She has also done readings in Yiddish at the annual Sholom Aleichem yohrzayt festival in Washington, D. C.

She has been a keynote speaker at numerous conferences, most recently at an International Conference on Women, and New Jewish Agenda's 1987 national conference in Los Angeles. An interview with her was aired on national public radio on "All Things Considered" where she discussed recent episodes of misogyny and anti-Semitism focused on Jewish women.

Evelyn Beck.

Also See - PERSONAL REFLECTIONS

NOTE: Christine Brennan presently covers
special sports events, such as the
Olympics, for the Washington Post.
She no longer covers the Redskins.

profile

(Also see PERSONAL REFLECTIONS)

The Writer's A Woman, Redskins Are Her Beat

By MIKE JONES

Blade Staff Writer

The nation's capital, the city of cherry blossoms, goes bananas at this time each year as the Washington Redskins begin another season of tribal rites in the National Football League.

Although the eyes of Washington are on the Redskins each game day, the focus switches the next morning to the game's dissection by Christine Brennan, an Ottawa Hills High School graduate and the reporter who covers the Redskins for the Washington Post.

"I've always loved newpapers and I've always loved sports, and the job is like a dream come true," she said in an interview yesterday.

"Because of the interest in the Redskins, it's great exposure for a journalist. When you think that each Monday the President is probably reading your story . . ."

Miss Brennan developed an interest in journalism as co-editor of the Arrowhead, Ottawa Hills High School student newspaper, and later as a summer intern at The Blade in 1978 and 1979.

In 1980 she received a bachelor's degree in journalism from Northwestern University, and she worked that year as an intern at the Miami Herald. She earned her master's degree from Northwestern in 1981 and began covering sports for the Miami Herald later that year.

"In 1981 and 1982 I covered the University of Florida for the Herald. And the next year I was assigned to cover sports for the university. The next year I was assigned to cover the football team of the University of Miami."

As luck and a long pass would have it, the University of Miami won the college national championship that year after a win against Nebraska in the Orange Bowl.

In February the Washington Post contacted her about the possibility of working for them, but she waited because of a commitment to cover the Olympics for the Herald.

"That was probably my biggest thrill. I would have paid thousands of dollars just to be there, but I was being paid to watch all of these events and write about them."

Miss Brennan said she views her job as that of a journalist and doesn't consider her sex to be a serious drawback.

"I think that if a male sportswriter asks a dumb question he'll get a dumb answer, but if you let the players and coaches know that you know what you're doing, you'll get the answers you need as a sportswriter.

"The National Football League has a policy of open locker rooms for the press. I do get into the Redskins locker room right after a game, but I don't view it as anything important. I have a job to do and I have to meet a deadline."

"I also wonder sometimes if what I'm covering isn't frivolous, but I know it serves a variety of good purposes. I think I might eventually like to branch out into another area of reporting, but right now I'm enjoying what I do."

— Blade Photo

CHRISTINE BRENNAN

Being A Pioneer Isn't Easy

Collecting baseball cards, watching Rocket football games, and playing catch with her dad, Jim Brennan, longtime Lucas County Republican party chairman, provided Christine Brennan with the foundations needed for sports reporting, she says.

Her rapid success — from graduate school to the Washington Post in four years — was fueled, at least in part, by being a woman in a traditionally male field, she said in a speech last night at a meeting of the northwest Ohio chapter of the Society of Professional Journalists, Sigma Delta Chi.

She said she sees herself as helping to pave the way for other women sportswriters by her meticulous attention to accuracy and diplomatic approach. But it isn't easy being a pioneer.

"I've been laughed at, yelled at, had bad jokes made about me," by the men she covers, she said.

She was banned from several locker rooms until this year, when the National Football League established an open locker policy after games, she said. Being left out in a cold stadium hallway while the pack of male journalists stuffed into the sweaty locker rooms made covering a team with depth and spontaneity even more difficult.

A begrudging compliment offered by men is the disparaging, " 'she's good for a girl . . .' you get that a lot," she said.

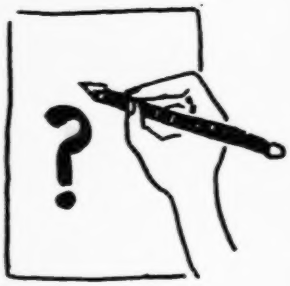
She also fields two common questions: "Do you get into the locker room and what do you see?" Her answers: "Yes, and not a whole lot."

Covering the Redskins is an all-consuming mission, she said, with months on the road with just a handful of days off throughout the season. But the long hours have a plus side — she gets lots of free time during the off-season.

Another advantage is the liberty of style that sportwriters are given.

"Sports pages feature some of the best writers today," and sportswriting is one of the finest ways to hone writing skills, she said.

SOURCE: The Blade, Toledo, Ohio
Sept. 18, 1985



ZENITH JONES BROWN, 1889-1983

alias Leslie Ford and David Frome

Thousands of fans have enjoyed Leslie Ford's lively mystery stories, while an equal number have been entertained by the mysteries created by David Frome. Leslie Ford and David Frome are one, in the person of Zenith Jones Brown of Annapolis, Maryland. She was unique in that she wrote primarily for an American audience as Leslie Ford, and as David Frome she has produced mysteries laid in England, written in the English native strain, for English readers. Her novels with Maryland settings have a special appeal to Maryland readers.

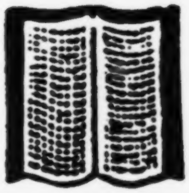
Ann Waldron in a feature story, "Zenith Jones Brown: Writer, Gardener--and Two Other People," appearing in the Washington Post May 17, 1970 reveals Mrs. Brown to be a forceful and altogether charming personality.

Mrs. Brown did not like to look back; she feels it ages one. "That's one of the things about a garden, why older people like to garden. It's what will be in the garden next spring that matters."

Mrs. Brown's becoming a writer was a happenstance. In London ~~she was~~ a dinner guest at a party which included George Henry Doran of Doubleday, Doran book publishers. Her husband asked another woman guest "what she was doing with herself." When she replied that she was writing a mystery, Mr. Doran whipped out his checkbook and wrote her an advance of $2,500 for five mysteries." Mrs. Brown kept saying to her husband that if the guest could write a mystery story, so could she. She rose to the challenge, and wrote Murder of An Old Man, introducing to the public not only "David Frome" as a new author but the British detective Evan Pinkerton who appears in all the David Frome mystery novels.

Mrs. Brown's next writing was done back in the United States. Her publisher felt that, since the story occurred in the United States, the detective should be American. Thus was born "Leslie Ford," author, Colonel Primrose, detective, and Grace Latham the narrator of the story. The choice of noms de plume was made on the observation that when she began writing, most mystery stories were written by men: "David" is unquestionably a man's name; "Leslie" can be a name for either sex. For the next thirty years she alternated between David Frome and Leslie Ford. She felt that her greatest accomplishment has been hoodwinking the world about the identity of David Frome, not the large number of books she has written nor the fame she has achieved.

Her method of writing is unusual. A book germinates in her mind from the setting, and she does not plot the story. "I write from the unconscious," she said. "I never know what's going to happen when I start to write. I start with the place," She recounts that the Saturday Evening Post, which serialized many of her novels, requested synopsis. "I'd write a synopsis," she explained, "and the story was over as far as I am concerned." She learned to send the Post the first two chapters of a book in lieu of a synopsis.



The Leslie Ford novels have had settings in far-ranging locales--Honolulu, Annapolis, Baltimore, the Bahamas, Charleston, Georgetown and others. She usually made a trip of exploration to a site she wanted to use as a setting, usually going first to the Police Station. Upon her return home she would get started on the story.

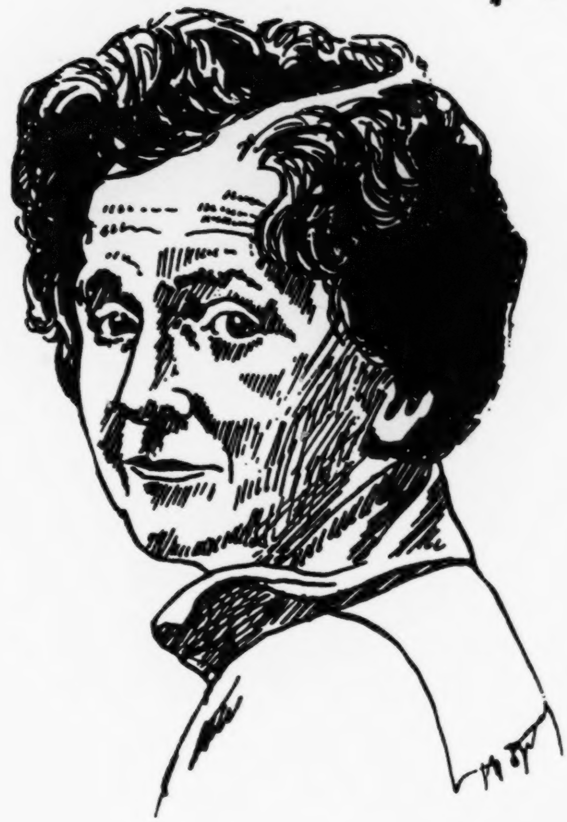
Her mystery stories usually include some romance, an element usually kept out of whodunits, but she is convinced that romance can be handled well when the characters in a book are "urbane, civilized, witty people." There are no gangsters or maniacs in her stories which tend to be sophisticated and polished.

Mrs. Brown wrote over fifty novels and stories over a period of about thirty years. In the 1930's and 1940's she was writing one full length mystery novel a year, and twice she has written a book in eight days. Her books have had a wide sale, and many have been translated into nine languages.

SOURCE: Notable Maryland Women
Tidewater Publishers, 1977

EILEEN BUCKHOLTZ
Computer Scientist, Writer

Eileen Buckholtz of Sykesville, Maryland, is a senior computer analyst with the U.S. Department of Defense, with both bachelors and masters degrees in Computer Science. She has co-authored the kids Computer IQ Book, a resource book for students, parents, and teachers that uses hands-on activities, games, and puzzles to help individuals understand microcomputers and their uses. She has also written the "Magicmicro" series of books which involve students in both reading and using computers to solve problems presented in the books. Eileen Buckholtz has also published adult fiction, has lectured nationally as a computer scientist and author, and has written articles for major computer publications. She writes all of her books on her home computer in Howard County, Maryland.



RACHEL CARSON
1907-1964

Rachel Carson, author and ecologist, attended Pennsylvania College for Women, majoring in English with a career in writing in mind. Two years later a required course in biology changed her mind and she became a zoology major. Later in life, she combined the two fields and became an influential force in the ecology movement.

She taught zoology after receiving her M.A. from Johns Hopkins in 1932. Her writing career began with a series of articles on aquatic life for the Baltimore SUNDAY SUN. Subsequently, she secured a civil service appointment with the Fish and Wildlife Service as a "Junior aquatic biologist." Finally, in 1952 she retired as biologist and chief editor. Her associates remember her wit and humor as well as her literary talents.

SILENT SPRING, one of her most famous and controversial works, was published in 1962, and was called by Justice Douglass, "the most important chronicle of this century for the human race." In SILENT SPRING, Carson warned against the indiscriminate use of chemicals upsetting the balance of nature. The book prompted a controversy among conservationists, the chemical industry, and the Department of Agriculture. This controversy led to the adoption of the strict controls on the use of pesticides, suggested by Carson, being enforced by the federal government.

Ms. Carson learned that she had cancer during the writing of her book SILENT SPRING. She died at her home in 1964 in Silver Spring, Maryland.

Many awards came to her the last year of her life and she was able to receive them herself. Among them, her most treasured was the Cullum Medal of the American Geographical Society, which was awarded to only three other women at that time. Rachel Carson believed that "what is important is the relation of man to all life."

RACHEL CARSON

These profiles of Maryland scientist and author Rachel Carson were written by students at Walker Mill Middle School in Prince George's County. They were completed on school computers, under the leadership of teacher Robin Olson.

Rachel Carson

Rachel Carson was born on May 27, 1907 in Springdale, Pennsylvania and died on April 14, 1964 in Silver Spring, Maryland .

As a young girl she remembers taking nature walks and how beautiful the birds looked. It was Rachel's mother who first took Rachel on nature walks and together they learned about nature . In addition to her love of nature , she liked to write. when it came time to go to college she thought she would become a writer. Rachel changed her mind after she took science .

Rachel became marine biologist and wrote several books about the sea and its ceatures.

By Devin Jones

RACHEL CARSON

Rachel Carson was born in Springdale Pennsyvania on May 27,1907.She wrote a book on pesticides to warn the people about what was happening to the birds and insects. She told some people it was dangerous to us and animals. She won awards for the books THE SEA AROUND US and SILENT SPRING.

by Venus Simons

profile

Grace Cavalieri is host to a weekly radio program, "Poet and the Poem," on WPGW, syndicated by Pacifica Radio. On her show she interviews writers and gives them an opportunity to read their work. She has published five books of poetry.

Conversation with Grace Cavalieri

Grace Cavalieri is writer, teacher and broadcaster. She has written of six books of poetry, eight plays and is currently completing work on the lyrics for an opera. She has received many awards for her writing and for her pioneering work in broadcasting poetry. For the past eleven years she has produced a radio program called "The Poet and the Poem" that airs weekly on Public Radio. She interviews poets, some nationally known some just entering the scene, and gives them a chance to read and talk about the process of writing.

Antietam Review's editor, Ann B. Knox, talked with Grace Cavalieri in her house in the West Virginia woods. It was late winter and the trees outside the big windows were bare with a line of blue hills showing beyond. On the table by the window a translucent disk of white marble stood on a wooden pedestal and a two pronged brass sculpture, the simplified form of an African deer mask, rose beside it. The work of her husband, sculptor Ken Flynn, Cavalieri said. During the conversation, birds flicked around a feeder just outside the window and a small woodpecker worked at a piece of suet tied to the porch rail.

ANTIETAM REVIEW: Can you tell us about your program "The Poet and the Poem." How did it begin?

GRACE CAVALIERI: In the 70's I was teaching at Antioch. It had three different schools in the Washington area at that time and a wonderful following of young poets and playwrights. It was a great program, based on tutorials. I realized that if I could teach 25 in a classroom, or 500 in a lecture hall, then I could do the same thing on the air. WPFW was just starting the fifth Pacifica Radio station and there was a last FM band left on the dial. It had been in litigation for 9 years. You have to pay your own way with poetry, so I went to NEA and got $40,000 development grant to put the arts on the air. That's how I got the poetry launched.

We started with 8 programs a week with 8 producers. We had writers' workshops on the air that gave college credits; people would send their manuscripts to me for comment. I would have students read and talk about their work on the air. We had all sorts of art coverage: interviews with writers, book and film reviews, art critics, and "The Poet and the Poem." I took the title from a book by Judson Jerome.

AR: How long has the Poet and the Poem been on the air?

GC: Twelve years. We applied for our permit in 1975 and went on the air in 1977.

AR: Has the program changed much in that time?

GC: It's held pretty much to the same format all along: analyzing the process, hearing the voice. But it's had spin-offs. For example, I produced 12 hours of poetry and jazz this spring. We've had several editions of that program.

AR: What's the response been?

GC: Terrific. Poetry has come off the mountain. Once you're in the media, poetry gets into everyone's house, you can't hold back light and once you hit open broadcast you lose any sense of elitism.

GC: How do you get people to be as much as they can be? How do we get their voices out on the air or into a magazine? How do we get students to sit still long enough to read or hear poetry?

AR: You have to teach people to listen, to hear beyond the words, for what is not said.

GC: Somewhere along the line we were taught to tie a little bow at the end of things, no one encouraged us to go off the deep end. I want to be outrageous until the day I die. I've given myself permission and all I can do is to give another person permission to be outlandish, make quirky connections and then bring it home so the poem will work for other people.

AR: We need to break through to a fresh kind of honesty, give up the pretense that everything comes out neatly. But let's talk about the danger of self-indulgence in the spill of imagery that is sometimes loosed.

GC: As long as what we say isn't destructive of the human spirit, we have to keep pushing ourselves to tell as much truth as possible. The form it takes will shape itself.

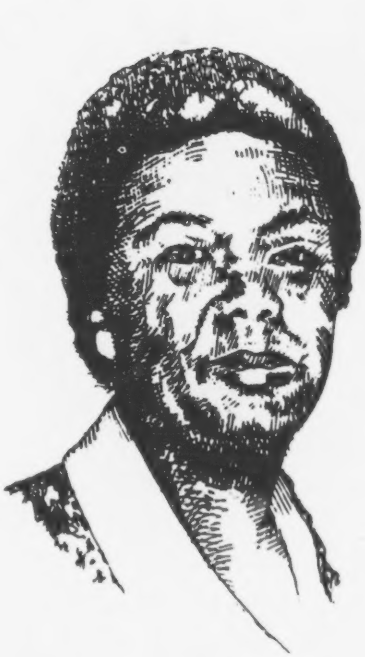
AR: But truth is like the horizon, as you get closer you realize there's something beyond.

GC: Presenting poetry has to do with opening people up. When I put a poet on the air, I hope someone will say, "Wow, I felt that way too."

SOURCE: Antietam Review,
1988.

PROFILE

LUCILE CLIFTON - Author and Poet



Lucille Clifton, award-winning poet and writer, is currently Poet Laureate of Maryland. She is the second woman and the first black woman to hold the honorary post. She has written books of adult poetry, an autobiographical family history ("Generations") and several acclaimed children's books. She credits her husband, her children, and being a black woman with having the greatest influence on her writing.

While Lucille Clifton presently lives in Baltimore, she was born and reared in Depew, New York, a small town outside of Buffalo. Although poor, the family never let poverty stifle their creative expression. The young Lucille, encouraged by her mother, who was also a poet, began writing poetry when she was only a child.

Lucille Clifton's short stories and poems have been published in some of the most widely read, prestigious publications in the country: the **Atlantic Monthly, Redbook, Essence** and the **New York Times Magazine.** She was the recipient of the 1967 Discovery Award for Poetry, and a Pulitzer Prize award for fiction. Her book, **My Friend Jacob,** was one of only three children's books recognized for outstanding, realistic treatment of disabled children at Access to Equality: The First National Conference on Disabled Girls and Women (Baltimore, 1982).

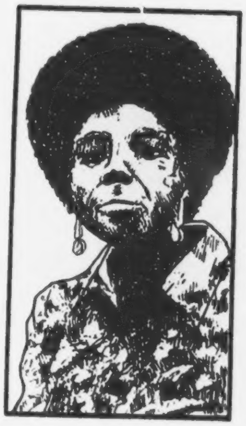
Integrating the responsibilities of wife, mother of six, and writer seem to come naturally to Mrs. Clifton. Somehow she has been able to maintain a balance between her professional and personal life. Success in this area she attributes to having lots of common sense and a clear understanding of what in her life is of most importance. She often works with her husband, Fred Clifton, an accomplished sculptor, painter and writer, on joint creative ventures such as writing and teaching. Moreover, her children are often subjects of her poetic expressions.

Listen children, keep this in the place you
have for keeping,
Always, keep it always,
We have never hated black.

Listen, we have been ashamed, hopeless,
tired, mad,
But always, always, we loved us.
We have always loved each other, children,
Always—Pass it on.

SOURCE: 1983 Maryland
Women's History Week
Packet

TWO NOTABLE
BLACK WOMEN AUTHORS FROM MARYLAND



COLLIER, EUGENIA. English Professor, Essayist.
Born in Baltimore, Md., Apr. 6, 1928. *Education:* B.A. (magna cum laude, Eng.), Howard U., 1948; M.A. (Amer. Lit.), Columbia U., 1950; Doctoral Studies (Amer. Studies), U. of Md. *Family:* Div.; son Charles Maceo, son Robert Nelson, son Phillip Gilles. *Career:* Case Worker, Baltimore Dept. of Public Welfare, 1950-55; Tchr., Eng., Morgan State Coll., 1955-66; Prof., Eng., Community Coll. of Baltimore, 1966- ; Visiting Prof., Eng., S. Ill. U., Carbondale, summer 1970; Afro-Amer. Studies, Atlanta U., summer 1973; Consultant, Workshop, Center for African & Afro-Amer. Studies, 1969; Consultant, Call & Response Workshop, Karamu House, 1970; Mem., Middle States Evaluation Team for Lehigh Community Coll., Schnechtsville, Pa., 1970; Consultant: Bond Humanities Fair, Atlanta, 1973-74; Black Studies Com., Coll. Lang. Assn.; Pine Manor Jr. Coll., Mass., since 1970; elected to Community Coll. of Baltimore Senate Executive Com., 1970. *Honors:* Story "Marigolds" won Gwendolyn Brooks Award for fiction, 1969; selected for *Outstanding Educators of America*, 1972-74. *Mailing address:* 2608 Chelsea Terrace, Baltimore, Md. 21216.

Writings:

Fiction

Afro-American Writing: An Anthology of Prose and Poetry, with Richard A. Long (N.Y., N.Y.U. Press, 1972)

Nonfiction

Impressions in Asphalt: Images of Urban America, essays with Ruthe T. Sheffey (N.Y., Scribner's, 1969)

A Bridge to Saying It Well, with Edward I. Meyers & Others (Springfield, Va., Norvec Co., 1970)

WILLIAMS, ETHEL LANGLEY. Librarian, Bibliographer.
Born in Baltimore, Md., July 13, 1909. *Education:* B.A. (Hist.), Howard U., 1930; B.S., Columbia U., 1933; M.L.S., 1950 (Lib. Sci.); Howard U., 1947-50. *Family:* Married Louis J. Williams; d. Carole Juanita Jones. *Career:* Process Filer & Order Searcher, Lib. of Congress, 1936-40; Supvr. at Howard U.: (WPA) Moorland-Spingarn Collection, 1939, Ref. Librn., Cataloger, 1941-47, Sch. of Relig. Lib., 1946- . *Mailing address:* 1925 Primrose Rd., N.W., Wash., D.C. 20012.

Writings:

Nonfiction

Biographical Directory of Negro Ministers, ed. (Metuchen, N.J., Scarecrow, 1965, 1970, 1974; Boston, G. K. Hall, Ser. Seventy, 1975)

Afro-American Religious Studies: A Comprehensive Bibliography with Locations in American Libraries, comp. with Clifton L. Brown (Scarecrow, 1972, 1974)

The Howard University Bibliography of African and Afro-American Religious Studies: With Locations in American Libraries, with Clifton L. Brown (Wilmington, Del., Scholarly Resources, 1977)

SOURCE: SELECTED BLACK AMERICAN, AFRICAN, AND CARIBBEAN AUTHORS:
A BIO-BIBLIOGRAPHY, by James A. Page and Jae Min Roh.
Littleton, Colorado: Libraries Unlimited, Inc., 1985.

PRISCILLA CUMMINGS profile

drawing by:
Roy Draa
Grade 5
Fullerton
Elementary
School

Short Biography: Priscilla Cummings, 1988

Priscilla Cummings is a writer who lives in Annapolis, Maryland. A newspaper reporter and magazine writer for 13 years, she began her career in children's books in 1986 when her first child was born. *Chadwick the Crab*, her first book, was followed by a sequel called *Chadwick and the Garplegrungen* in 1987. A third *Chadwick* will be out in the spring of 1989.

Ms. Cummings grew up one of three children on a dairy farm in western Massachusetts. Her father later taught high school physics and chemistry. Her mother stayed at home. As a young girl, Ms. Cummings loved taking walks in the woods, caring for her many pets and reading. But her favorite hobby was writing stories, which she often illustrated and read to her little sister, Janet.

She was graduated from the University of New Hampshire in 1973 with a degree in English literature. She then became a reporter and worked for newspapers in four different states over the next ten years. She covered all kinds of beats: city hall, schools, courts, police, even prisons. She says the fact that she was a woman never hindered her job, probably because she grew up in the 60's and newsrooms were more enlightened places by the early 70's.

Neither does she find any discrimination in the publishing world today. She says publishers don't care if you're a man or a woman. It's the story they're interested in.

Ms. Cummings is 37 and lives with her husband, her two-year-old son and a 15-pound cat named Royce.

drawing by:
Renee Noll
Grade 5
Fullerton
Elementary
School

The Columbia Flier 11-1 82

profile

(Also see PERSONAL
REFLECTIONS)

in the arts

Write into a different world

Columbia writers will autograph their books Friday, Nov. 19, from 7:30 to 9 p.m. at Cover to Cover (Columbia, 730-9200) in Owen Brown Village Center. Rosemary Fitzgerald, above, will sign her novel *Splendid Peril.* Joining her will be Toby Schwartz with *Mercy Lord! My Husband's In The Kitchen,* Stephen Hunter with *The Second Saladin,* Tracy West, author of *Lesson in Love,* and Louise Tichener, co-author of *Lover is Elected.*

Marian Cooper

Rosemary Fitzgerald's garden is a pleasant refuge from the outside world. Bright splotches of flowers dot the carpet-soft lawn. Crickets chirp gently in the grass and a curly old dog sleeps in the sun. A low fieldstone wall protects the quiet Columbia garden.

Like her pleasant garden, Fitzgerald's recently published book, *This Splendid Peril* (Dell Books), is a colorful, happy refuge from reality. The romantic, historical novel tells the story of the British invasion of the Mont Saint-Michel, a French island monastery, during the Hundred Years' War. Although based on historical fact, the novel is full of imagination and wonderful characters.

The Columbia author began her novel 10 years ago, following a trip. "I had known about Mont Saint-Michel from photographs, and always wanted to visit," she says, "When my husband and I finally went there and walked through the narrow old streets, I felt excited and uplifted. I kept thinking there ought to be a book about this."

With the seed idea in her mind, Fitzgerald began researching the medieval island fortress. Because her father was a Gothic architect, she was able to read diagrams of the Mont without confusion.

"I loved the research," she says. I could have gone on researching forever. Everyone finally said to me, 'Don't research anymore. Write!' But I enjoyed it, I found out how people then acted, felt, their joys, their worries, how short their lives were. I tried to put myself into the period.

"Having read, I knew there were 60 monks and up to 100 soldiers on the Mont at that time. I knew they had support from the townspeople, so I designed a town. I knew that most of the characters had to be well under 50—they had such short lives then. And they married much earlier. Then I had to balance things out and work out the relationships."

As she began writing, the characters took on a life of their own, according to Fitzgerald. "Once you get into the story the people do things you don't expect," she says. "You put a character on a horse to St. Malo and the next thing you know all kinds of adventures happen to him that you didn't know would happen. You have to be careful that the minor characters don't take over the major characters."

The two main characters, Jean-Pierre and Nicole, are fairly traditional heroes. They are brave, adventurous, honorable and beautiful. The couple, who of course fall in love, save the Mont and are essential to the story.

The more interesting personalities though, are the secondary characters, Tissot (the hunchback jester) and Le Muet (the mute). Fitzgerald admits that she liked them best out of all of her characters. "They were always doing something funny," she laughs.

The author says she found the main characters harder to develop. "They hadn't lived long enough to develop interesting habits."

Fitzgerald stayed as close as possible to fact when describing the evil Abbot Jolivet, and the good leader, the Vicar General.

The writer created her story when her imagination was ready to flow. "You are supposed to sit down every day and write," she says. "But I didn't. I had other interests. I raised three children and had this house built over the 10 years that it took me to write *This Splendid Peril.*

Fitzgerald says she has always written. "I'm like an artist who sketches wherever they go," she says. "I write because I feel turned on by something I'm seeing and want to preserve in my memory.

"When I was 11, I was published on the children's page in 'The Detroit Free Press,'" she says with a trace of humor. "My story was divided into three parts for a serial and I won a prize."

As a child in Dearborn, Michigan, the budding writer was encouraged to be creative by her parents. However, her mother was a musician and encouraged her musically, rather than in writing.

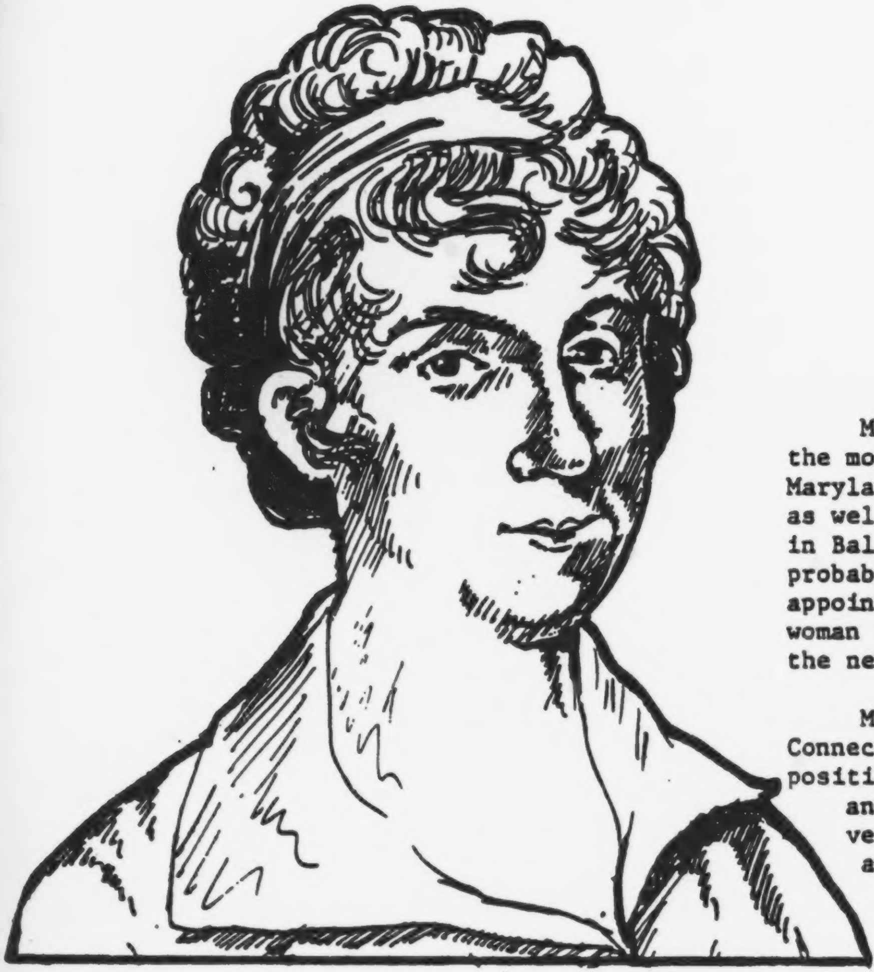
"My mother made sure that we all knew music," says Fitzgerald. "I studied Public School Music in college and went on to play in an orchestra for several years. I love music. But I should have been writing." The closest she came to writing at that time was through articles on conducting an orchestra which were published in a local music magazine.

Then she married her husband, and they moved to Maryland. The two began raising a family. Not until all three children were grown up and moved away was *This Splendid Peril* published, in August, 1982, by Dell Publishing Company of New York. So far, ~~15,000~~ 15,000 paperbacks have been printed and distributed nationwide. The book is available in most Baltimore bookstores and is distributed by Maryland News Service to various chain stores, including the Giant and other supermarkets.

"I'm only beginning to feel that my book was really published," says the author. "I sent out the manuscript myself for awhile. Then I happened to hear of a literary agent, Merry Roszel. She peddled the book for me, which took a lot of work. I finally got two contracts in one week. I was very pleased when I got it; I expected a hitch."

Spurred on by the success of her first novel, Fitzgerald is beginning to work on its sequel. The next book will have the same characters, but will take place on the Brittany coast of France.

BEST COPY AVAILABLE



MARY KATHERINE GODDARD
1738-1816

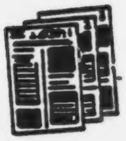
Mary Katherine Goddard published the most influential newspaper in Maryland during the Revolutionary War, as well as functioning as postmistress in Baltimore from 1775 to 1780; probably the first woman to be appointed to that office and the only woman to hold such a position under the new American postal system.

Mary Goddard grew up in Connecticut in a family of respectable position. Her father was a physician and her mother seems to have been very well educated. In 1762, after her father's death, she and her mother moved to Providence, Rhode Island, to help William Goddard set up a printing press The press seemed to be a family operation; after William left in 1765, the mother published the newspaper for several years and Mary Katherine learned the business. Later, the Goddard women sold the Providence press and moved to Pennsylvania where William was publishing the Pennsylvania Chronicle. Mrs. Goddard died in 1770.

William seems to have been a rather erratic character. In 1774, he moved to Baltimore to begin publishing the Maryland Journal and Baltimore Advertiser. The paper appeared intermittently until 1774, when Mary Katherine moved to Baltimore. For the next nine years, from 1774 until 1783, Mary Katherine's name appeared alone on the masthead. During this time, despite the paper shortage caused by the war, the Maryland Journal kept Marylanders informed about the progress of the war. It even accomplished such journalistic "scoops" as printing for the first time in 1777 the Declaration of Independence with the names of the signers.

Mary Katherine also acted as postmistress of Baltimore during this period. In 1789, the Postmaster General told her to relinquish the post to John White. Mary Katherine fought this decision; over 200 prominent Baltimore businessmen signed a petition praising her worth and asking that she remain. She even appealed to the President. However, the official reply was that the job would now require too much travel for a woman to handle the job.

Mary retired to bookselling and storekeeping. In 1784 she had quarrelled with her brother and he had evidently bought her share of the Maryland Journal. She died in 1816 a respected businesswoman of Baltimore.



ANNE CATHERINE HOOF GREEN

Public Printer 1720--1775

Anne Catherine Hoof Green is the first woman to be honored for selection in the Hall of Fame of the Maryland-Delaware-D.C. Press Association. It was she who kept alive the Maryland Gazette in the turbulent years just before the Revolutionary War.

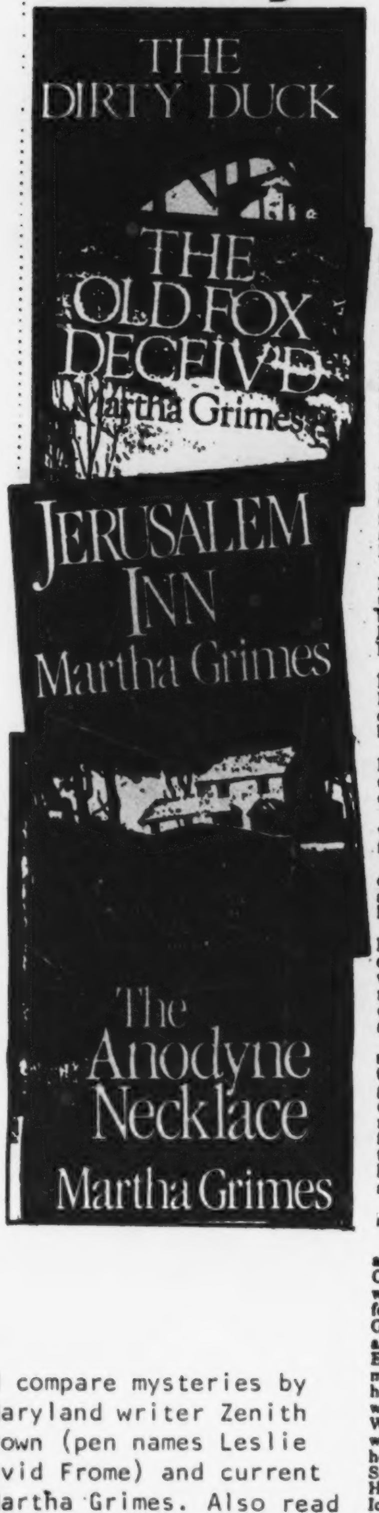
She was the widow of Jonas Green, who had learned printing under Benjamin Franklin and had become the official printer of the Province of Maryland in 1738. He began publication of the Maryland Gazette in 1745. (His newspaper was the second to bear that title; William Parks had begun the original Maryland Gazette, the first newspaper in the colony, in 1727 but suspended it in 1734 when he moved to Williamsburg.) Green's Gazette became one of the most important colonial newspapers. It was the only one in Maryland until 1773, and it played a key role in the "newspaper war on Britain." It was a strong critic of the Stamp Act.

Jonas Green died in 1767, just before the outbreak of the Townshead Acts crisis, and Anne Catherine Hoof Green, the mother of fourteen children, immediately took over the operation. This proved she must have aided her husband and learned printing and publishing while working with him. At his death she and her children, of whom three sons and three daughters lived to maturity, were left, as she told her readers "without your favor almost destitute of support, by the decease of my husband." She succeeded so well in carrying on the business that a year later the colonial assembly appointed her to succeed her husband as public printer. She received her pay in tobacco - 48,000 pounds when the legislature was in session and 36,109 pounds when it was in recess.

As editor and published of the Maryland Gazette, she printed news of the events leading up to the American Revolution and many of the essays which stimulated the colonists to revolt, including John Dickinson's "Letters From a Farmer in Pennsylvania to the Inhabitants of the British Colonies." But she was careful to open her newspapers to all sides of an argument and not to print libelous attacks on individuals. She also excelled as a printer, with her issue of The Charter and Bye-laws of the City of Annapolis praised as a volume which "for typographical nicety could hardly have been surpassed by the best of her contemporaries."

profile

The mystery lady



Why does this suburbanite set her novels in England?

By BASCO ESZEKI
Special to The Journal

Martha Grimes leads an enviable life, and she knows it.

"I'm lucky," says the Silver Spring, Md, resident matter-of-factly. "Damned lucky. I'm doing what I really like, I am able to support myself and my son doing it, and I get to go to the country I love. What more could I ask?"

What Grimes really likes to do is write mystery novels. She's quite good at it, too. Prestigious Little, Brown and Company has published four of her novels in hardcover; all of them have been acquired for reprinting in paperback by Dell.

Her third novel, "The Anodyne Necklace," won the Nero Wolfe Award as the best mystery of 1983. Her fourth book has sold some 23,000 copies in hardcover, about twice as many as her prize winner.

Now her latest novel, "Jerusalem Inn," will officially be published by Little, Brown next week (Nov. 6), although copies are already available in many bookstores.

All of Grimes' novels are set in England, the country she loves. The title of each (with one exception) is the name of a British pub.

So what's an American doing writing British mysteries with titles taken from the names of British pubs?

"People always ask me that question," the tall, angular, 45-ish woman says with a sigh, patiently preparing her response once more:

"I write British mysteries because I've always liked reading them. I've read everything Agatha Christie ever wrote. I just love the old-fashioned British mystery — the arsenic in the tea, the closed, claustrophobic atmosphere, the snowed-in manor house.

"The other reason I write British mysteries is that I love England. I've been there eight or nine times, and I'm going back again in November for a couple of weeks. When I go, I do research for my books. I go places looking for settings for my books, and I absorb things — the atmosphere. So it's a perfectly legitimate business trip, and I can get a tax write-off."

She smiles wickedly. "Isn't it sinful?"

Besides writing mysteries, Grimes also teaches English at Montgomery College's Takoma Park campus, where she has been on the full-time faculty for 14 years. Now on leave of absence, Grimes has divided her time this year among three places: Lyme Regis, in England, where she spent the first four months of 1984 doing research; a house she owns in Garrett County in western Maryland; and the Washington suburbs, where she has stayed with family and friends since her own home in the Capital View section of Silver Spring is being rented. (Her son, Kent Holland, is a student at the University of Iowa.) She has continued her writing in all of those places.

Journal photo by Paul Souders

Martha Grimes lives in Silver Spring, Md., but when it comes to her novels, her heart's in England.

"I was sitting in the Hot Shoppes in Bethesda, reading a book on British pub names, when I came across a pub called 'The Man with a Load of Mischief.' When I saw that, suddenly I knew what I wanted to do: write mysteries centered around English pubs."

That was back in 1977, and two years later Little, Brown accepted Grimes' first British mystery novel, titled — you guessed it — "The Man with a Load of Mischief."

"My particular interest is in characters, not plot," she says. "I hate to admit this, but I start writing before I know what's going to happen. I don't write an outline first. Usually I take something I like, like a poison pen letter, and build a plot around that. As I go on writing, characters just sort of walk into my mind. This sounds so phony, but it's really the truth."

How does she rate mysteries in the hierarchy of fiction? "I don't think mysteries are necessarily literature, but I don't think they're just entertainments, either," she says. "But they do matter to a lot of people. If you sit down with people who like mysteries, you find that they don't just *like* mysteries, they *love* them. It's sort of an obsession, like the way I am with writing them."

But Grimes doesn't let that obsession limit her fiction writing to just mysteries. She is now "sort of working" on a novel she says "centers around a parent-child relationship, set in the U.S."

However, it is clear that Grimes' Jury novels remain her creative mainstay. She already has completed one that is due out from Little, Brown next spring, and is presently at work on yet another Jury mystery.

Grimes says she intends to go on writing mysteries featuring Jury ". . . forever. I can foresee a day when I am sitting there writing about Jury and Plant on a yellow legal tablet, and all of a sudden the ink straggles down the paper, and that's it."

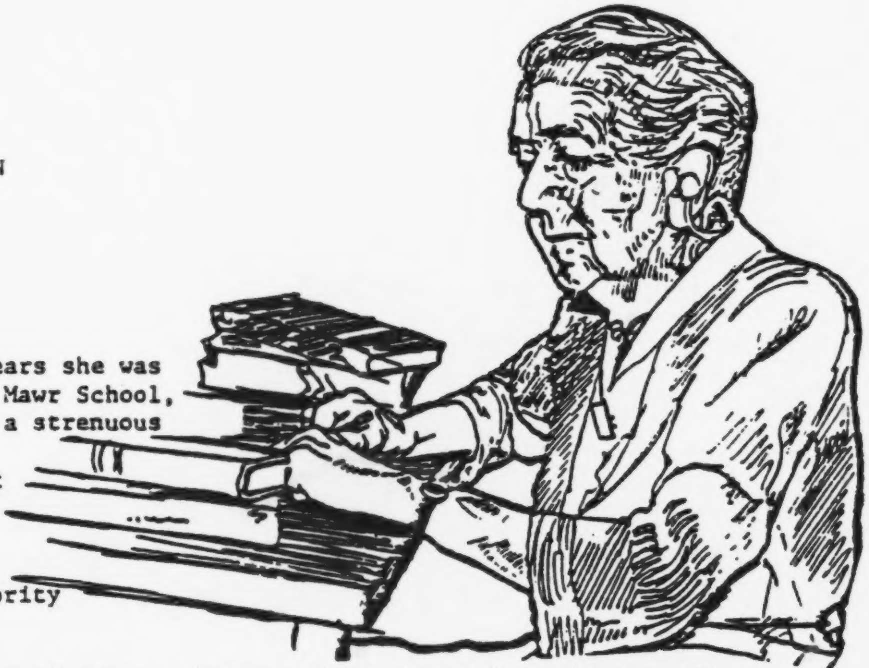
TO DO:

Read and compare mysteries by former Maryland writer Zenith Jones Brown (pen names Leslie Ford, David Frome) and current writer Martha Grimes. Also read mysteries by Marylander Lucille Fletcher.

SOURCE: Prince George's Journal, October 30, 1984

profile

EDITH HAMILTON
1867-1963



In the twenty-six years she was Headmistress of the Bryn Mawr School, Edith Hamilton developed a strenuous academic program for women at a time when most girls' schools were "finishing" schools. Then she retired to become a world-famous authority on Greek culture.

Edith's father, a man of means, disapproved of the public schools. His daughters were educated at home until they were sent to Miss Porter's School in Connecticut. Miss Porter believed that girls did not need a college education. However, Edith decided to attend Bryn Mawr College. She studied at home alone for a year to prepare for the stiff entrance examinations.

Edith completed four years of work at Bryn Mawr College in two years and was awarded the European Fellowship as the outstanding student in the graduating class. She then studied at the University of Leipzig. In 1896, she was offered the position of Headmistress at the Bryn Mawr School for Girls in Baltimore by Dr. M. Carey Thomas, the Dean of Bryn Mawr College.

The Bryn Mawr School for Girls had been founded in Baltimore in 1885 and was then the only college preparatory school for girls in the entire United States. Edith Hamilton built Bryn Mawr into the largest and most prominent school for girls in Baltimore. She was a born teacher, and an inspired one. She believed that reading was the foundation of education and that reading could always be made pleasant, even if learning could not take place without effort.

Edith Hamilton's career as an authority on Greek culture followed her retirement from Bryn Mawr in 1922. In the forty years which followed, she lectured widely, influencing a vast international audience. In 1930, she wrote The Greek Way, which received instant acclaim. Many books followed. In 1942, she published Mythology, her most famous work.

In 1957 the Greek government invited Miss Hamilton to Athens to attend a performance of her translation of Prometheus Bound. Though ninety years of age, Miss Hamilton accepted. At a ceremony before the play, she received a scroll, making her a Citizen of Athens. Over the years Edith received many honors, but being made a Citizen of Athens was the one she cared about the most.

SOURCE: 1981 Maryland
Women's History Week
Packet

Reviewing the critics

Baltimore's women reviewers talk about their tastes —

by Eileen Rowe

The business and professional world in the Washington-Baltimore area is filled with hard-working, enthusiastic women who have often found themselves among the first to break into traditionally male occupations. The business of "reviewing" the arts for both the print and electronic media is no different. . Baltimore's women critics share with us some of their insights regarding their profession.

Corinne Hammett

Baltimore film reviewer Corinne Hammet of the *News American* and WCBM Radio has reached a kind of distinction in her city. Hammet is the only full-time critic on the staff of either of Baltimore's daily newspapers.

Formerly with the now-defunct *Washington Star*, Hammet has covered everything from city hall and the courthouses to education and the sciences and brings a newspaperwoman's perspective to her work.

"I'm conscious of what both the filmmaker and the audience want. I try to be informative and, if not, then entertaining. Many people who read movie reviews don't go to the movies," she says, "and I'm writing for them as well as the ones who do go."

Hammet began reviewing for the *News American* about ten years ago, but was reassigned as feature writer in 1978 , when new management took over the paper. After successively trying out three new critics (all male), the editors tossed up their hands in despair and returned Hammet to the job last year.

Hammet's preparation for reviewing film began at the University of Maryland where she studied theatre and the arts and was actively involved in theatre productions there as well as summer productions back home in Cleveland.

And, as a mother of two, Hammett brings a parent's point of view to her criticism of young people's films. She warns her readership if a picture contains offensive material and occasionally even uses her children's opinions in her reviews of films for juvenile audiences.

Hammett, a single parent, says that as a woman, she may sometimes view a movie differently from a man but tries to "adjust" her perspective to the individual film. But in the case of movies such as La Vita Continues (a story about a "suddenly single" woman who easily breezes onward with the business of raising her children alone), it was impossible not to draw from personal experience, and heartily disagree with her male counterparts.

"There was a male reviewer who said that the picture was absolutely wonderful and realistic and super and all that," recalls Hammett. "And I just couldn't agree," she says emphatically, and pauses to reflect on this. "Maybe it's because I am a woman who has been through it . . . and I know that that's not the way it is in real life."

Elane Stein

Elane Stein's husky voice and down-to-earth persona have become as much a part of the Baltimore mosaic as clownish politicos, urban renaissance and soft-shell crabs.

After 19 years in broadcasting—first at WCBM radio, now at WBAL radio, as well as in public television—she easily qualifies as the best and most well-known woman interviewer/commentator in town. The criticism she delivers as a television reviewer for The Maryland Center for Public Broadcasting's "Critic's Place" is characterized by the same directness and fearlessness as her radio interviews.

Says Stein, "I'm not going to tell the viewers that this or that program is fabulous. If it's so complicated and high falutin' and 'in' that I can't understand it. I've got a reputation for being very honest," she says. "If I think it stinks, I'll say it stinks. If I think it's extremely complicated, then I'll say so."

It's all a matter of common sense, according to Stein, whose formal training in the theatre has been at the American Academy of Dramatic Art, and Johns Hopkins and Columbia Universities. "Look, if I don't get what the show's about, and I think I have average intelligence, then I figure a lot of people out there aren't going to get it either."

Stein came to television criticism by default. For years she has done film, drama and food reviews for WBAL radio, and the producers on "The Critic's Place" originally wanted her to review the stage.

But when health problems interrupted this, Stein found herself convalescing in front of the tube and reviewing what she saw. "The Critic's Place" soon asked her to focus on television exclusively.

"In reviewing anything, I keep in mind good taste and bad taste and also remember that it's show business. You can have the most interesting documentary about the most interesting subject, but if it's presented in a dull manner, who's going to watch?"

Stein is quick to admit that she has little tolerance for violent or sexual programming. "I'm very prejudiced against the dumb women and the macho men that are represented in most series," says Stein. "As a woman reviewing something, I'm much more aware of the stereotypes."

Denise Koch

Thirty three-year-old Denise Koch, the only movie critic, male or female, to do spots on a Baltimore television news show, never intended to review films for a living. When WJZ-TV, Channel 13 asked her to include criticism in her regular job as lifestyle reporter, the former actress, who earned a graduate degree in theater from the University of Michigan, agreed.

Because her television segments are limited to only 90 seconds in length, Koch says she simply gives her viewers her basic impression of a play or film and uses the accompanying video tape to back up her viewpoint.

"I don't pretend to be objective," Koch says matter-of-factly. "I try to have as emotional and thoughtful a reaction as I can while I'm watching."

Married to Center Stage's associate artistic director, Jackson Phippin, Koch is quick to admit that her gender influences her taste. One of the few critics to find Barry Levinson's film, "Diner" boring, she attributes her response to her own disinterest in the picture's subject: the sexual exploits of young men growing up in the 1960s.

"I found every reviewer who loved it was a man of a particular age. That was a particularly male film," she says. "It was about those young boys who couldn't wait to get the girl's brassieres undone."

Koch says women critics on television have an easier job than those working in print, because of a public attitude that equates criticism by females with "bitchiness."

"If a woman took the same hard line that Stephen Hunter (the *Baltimore Sun* [illegible] critic) takes, she'd look neg [illegible] Koch says. "It's harder for a w [illegible] come across tough and casu [illegible] out appearing snotty," she says

Ida Peters

As one of but a handful of black women reviewers in Maryland, Ida Peters says she knows all about discrimination. But she believes it goes beyond race or sex. "Television people get special treatment," says Peters, the entertainment editor for *The Afro American* for over a decade. "Black, white or female, you're in the same boat when you're in the print media."

Peters first began work at *The Afro American* 43 years ago as a sort of one-woman show. She sold ads, was subscription manager, and public relations/promotions director. In fact, her zeal for selling ads served as the catalyst to her career later on as "critic." Peters used to write film reviews to accompany the movie ads that she would sell.

Today, in addition to reviewing, she writes regular columns on show business personalities and provides editing assistance on the jazz column, as well as television, music and book coverage.

According to Peters, the audience reaction to a particular film or play is critical to the business of good review writing. "A critic should watch the audience to get a sense of what they're feeling," she says. "You may not like something, but if the audience laughs, that tells you something about the performance."

Not that Peters is always in agreement with the audience. Or her fellow reviewers.

"I write what I see," she begins. "But sometimes I read the other critics in the daily papers, and I wonder if I've seen the same show." Take for example, the production of "One Mo Time," a take-off of the black variety shows of the 1920's that played recently at the Mechanic Theatre. While it received rave reviews from some of the other area critics, Peters found it tactless and offensive.

"I don't feel that words like Darkie and Nigger are necessary," she says irritatedly. "You don't do that anymore," Peters contends. "It's passé. If they (the writers) want to attract people to see a play—all kinds of people—then they should think about sensibilities. People," she insists, "are very sensitive about certain language."

Elsa Solender

A quarter of a century has passed since then freshman Elsa Solender sequestered herself in Barnard College's library writing literary criticism. Reviewing today for the *Jewish Times*, *Messenger*, and *Towson Times*, her approach has changed radically from those early days.

"When I started out writing criticism, it was a very self-indulgent thing," she recalls. "I used to pan a lot. I thought I was being objective, but it was more interesting for me to write my piece for my own reasons." Back then, Solender says, she was reluctant to put her "reputation on the line and actually say it was good."

Yet today, the columnist and reviewer of theatre, film and art, chooses only those shows that she thinks are "worthwhile," a rare situation for a critic. Consequently, she says, she tries to "appreciate whatever I'm seeing on a variety of levels and to write an article that gives the reader a taste of what will entertain or amuse them. I don't hesitate to pan something, but I don't go looking to do that."

Admitting that her female perspective colors her reviews, Solender says that she reminds her readers of this prejudice in her columns. "Female perspective," however, should not be misinterpreted as an automatic "support" for women in the arts when it comes to Solender. Not if those women are feminists, that is.

Though many would no doubt take her to task on her assertions, Solender contends that many of the feminist works for stage and screen "have been deficient in that they rely on doctrine and ideology rather than the human experience." "It's been a cop out in a sense. You claim sisterhood, and you get away with a hell of a lot."

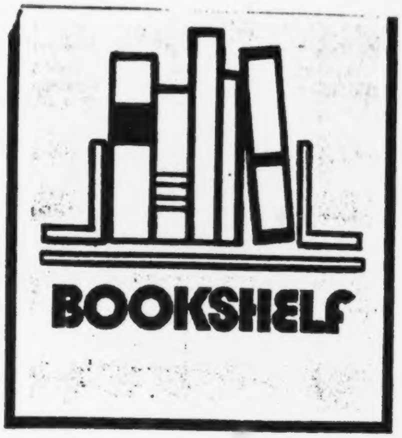
"Each piece of art or theatre or film should succeed as a work of art on its own," says Solender, adding that a work may succeed if there is an element of passion to it. "Then you analyse why."

SOURCE; Network
January 1983

profile

Frances Harper, called "The Bronze Muse" was born in Baltimore in 1825. She was the first American black woman to publish a short story, and one of the first to publish a novel. Although never a slave, her life centered around working for the abolition of slavery, becoming active in the anti-slavery movement after Maryland passed a law which ruled that free blacks entering the state could be sold as slaves. Thousands heard her speak and read her poetry throughout the South--in churches, schools, cabins, and even fields.

She was orphaned at the age of 3, attended a school for free blacks in Baltimore, and began writing articles and poetry at 14, while she worked as a maid for a Baltimore family. Her first book was published at the age of 24. She gave away most of the money she earned from writing and lecturing to help runaway slaves.



A poet named Frances E. Watkins Harper reflected the Black mood so accurately that after her 1854 publication, *Poems on Various Subjects*, "she was easily the most popular poet of the time," remarked the editors of *Negro Caravan*. Harper was also a political activist and throughout her life was involved with the abolitionist, and women's movements, including suffrage issues.

Frances E. Watkins - writer
(photo courtesy of EBONY)

Before the war, her energies were primarily devoted to the former and she read her work to packed lecture halls filled with antislavery sympathizers. These turbulent times were not ones of bellettristic letters. Harper's verse, mostly in the ballad form, appealed to passion rather than academic perfection. She sold over fifty thousand copies of her first two works of poetry, commented William Still, mostly to those who listened to her eloquent lectures. *Poems on Miscellaneous Subjects* went through twenty editions in twenty years.

Like the young poets of the civil rights period in the next century, Harper's work aimed directly at the cruelty of Black injustice. And like them, she could read her work with a "disarmingly dramatic voice and gesture and sighs and tears," noted critic William H. Robinson. When she rendered poems like the "Slave Auction" that included the lines "And mothers stood with streaming eyes / And saw their dearest children sold / Unheeded rise their bitter cries, / While tyrants bartered them for gold"—she left hardly a dry eye in the house. In another poem, "Bury Me In A Free Land," she made the emotional appeal to have herself buried where one may even "Make it among earth's humblest graves, / But not in a land where men are slaves."

After the war, Harper's poetry included themes which reflected her other interests. The woman's theme was prevalent, such as in the poem "A Double Standard" that ends with the line, "And what is wrong in woman's life / in man's cannot be right." In some of her other works she harped on the subject of suffrage in the Reconstruction period. Another issue that underlined the black support for woman's suffrage was the hope that women would not "sell" their votes or be as physically intimidated as the men were during this difficult period.

SOURCES: Contributions of Black Women to America, Vol. I, Marianne Davis, Kenday Press, 1982 pp. 154 & 155; Maryland Public Broadcasting

WORKS BY

FRANCES WATKINS HARPER

Complete Poems of Frances E.W. Harper

FRANCES E.W. HARPER
Edited by **Maryemma Graham**, *University of Mississippi*

During her life, Frances Harper was not only renowned as an activist who rallied on behalf of blacks, women, and the poor; she was also a pioneer in the tradition of "protest" literature whose immense popularity did a great deal to develop audiences for poetry in America. In this collection of her poems, drawn mostly from ten separate volumes published between 1854 and 1901, Harper focuses on the issues that fueled her life's work—oppression, Christianity, and social and moral reform. Consolidating the oral tradition and the ballad form, and merging dramatic details and imagery with a strong political and racial awareness, Harper's poetry represented a distinctly Afro-American discourse that inspired generations of black writers to come. This volume provides an appendix to Harper's poetry volumes according to the date of their original publication, the contents of each extant volume, and the Harper poetry holdings at three major research collections.

Iola Leroy, or Shadows Uplifted

FRANCES E.W. HARPER
Introduction by **Frances Smith Foster**, *San Diego State University*

Iola Leroy was probably the best-selling novel by an Afro-American writer prior to the 20th century. It was first published in 1892 in both Boston and Philadelphia, and within one year it had gone through a total of five printings. Frances Harper had already gained an international reputation as a writer, lecturer, and political activist when *Iola Leroy*—her first and only novel—appeared, and she enjoyed the devotion of a sizable audience of men and women, black and white, in the U.S., Canada, and England. Her writings reveal that she was well versed in Afro-American literature as well as in other literatures, and through them we can clearly see the preferences and aesthetic assumptions of her 19th-century audiences.

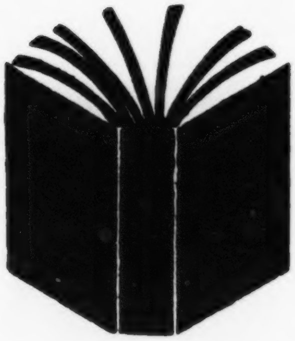
SOURCE:
Schomburg Library of Nineteent
Century Black Women Writers,
1988

profile

ELAINE HEDGES (Also See PERSONAL REFLECTIONS)

Elaine Hedges was a key figure in the development of women's studies programs at the college level. She was Founder and director of the first women's studies program in a public college, Maryland's Towson State University, in 1972. She has gained national recognition for publications in women's studies and for her work in co-directing a project on integrating women's studies into many curriculum areas. Dr. Hedges received an "Outstanding Educator of America Award" in 1974 and is listed in Contemporary Authors and Who's Who of American women. She is a Professor of English at Towson State University, where she also directs the Women's Studies Program. Other teaching experiences include the Free University of Berlin, University of California, Harvard, and Wellesley. She earned her degrees in history and American Studies from Barnard, Radcliffe, and Harvard.

As both an editor and writer, Dr. Hedges has contributed to many books and journals related to women studies. She has authored or co-authored such books as Women Working: An Anthology of Stories and Poems; In Her Own Image: Women Working in the Arts, and Hearts and Hands, The Influence of Women and Quilts on American Society. She is currently working on a 2 volume anthology, American Literature, 1865-1915: Reconstructing American Literature. Dr. Hedges has also presented numerous guest lectures on Women's Studies issues.



JOSEPHINE JACOBSEN, 1908-

Poet

Baltimore poet Josephine Jacobsen was born on August 19, 1908. She has lived in Baltimore since she was fourteen.

For two years, 1971-1973, Mrs. Jacobsen was Poetry Consultant to the Library of Congress, the first woman to hold that post since Elizabeth Bishop in 1949. This prestigious position has been held by such prominent poets as Karl Shapiro, Howard Nemerov, Robert Lowell, and Stephen Spender. The Poetry Consultant "speaks to the Library," and is the person visiting poets can talk with about poetry. She also advises the Library of Congress on the collection and on acquisitions of recordings of contemporary poets reading their poetry, something that Mrs. Jacobsen says especially interests her.

Mrs. Jacobsen has also been a poetry critic for the Baltimore Evening Sun and has written reviews for the Washington Post, New Republic, Commonweal, and Poetry.

Josephine Jacobsen has written poetry, fiction, and literary criticism, all of high caliber. Her books of poetry are Let Each Man Remember (1940), For the Unlost (1946), The Human Climate (1953), The Animal Inside (1966) and The Shade-Seller (1974). Her poetry has, in addition, been published widely in such periodicals as New Yorker, New Republic, Poetry, Kenyon Review, Nation, Saturday Review, and Commonweal. Some of her poems have appeared in the anthology, Best Poems of 1961, 1964, 1968, 1972.

The short story is a later genre for Mrs. Jacobsen, but she has been very successful with it as well. Her short stories have appeared in well-known periodicals, and some have been included in Best American Stories of 1966, O. Henry Prize Short Stories, (1967)(1971), Fifty Years of American Short Story (1970), Stories from the Literary Magazines, and The Poet's Story (1974).

Mrs. Jacobsen has traveled extensively, and her poetry reflects her responses to some of the places she has visited. Interested in the theatre, she has on occasion acted with the Vagabond Players in Baltimore.

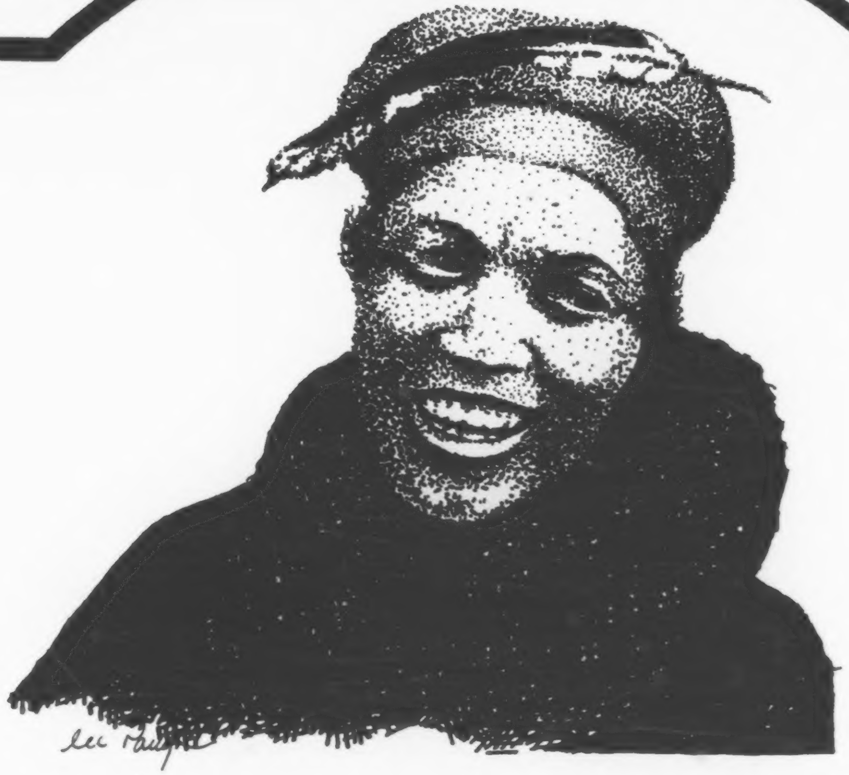
But it is writing poetry, not criticism, that is Mrs. Jacobsen's real profession. She began writing when she was a child and had a poem published in St. Nicholas, a magazine of literature for children now out of existence. Before she was twelve she had won both gold and silver medals for poetry from St. Nicholas. Her adult collection of poetry have been received with much praise, and she is generally held to be one of the distinguished modern poets. Her latest volume of poetry, The Shade-Seller was nominated for the National Book Award for Poetry.

Mrs. Jacobsen says that the basic theme in her poetry is communication between humans; it "figures in over half my poetry." She feels that the breakdown in communications is a basic problem today, "involved in everything that is difficult these days." She defines communication as "the ability to share your thought or feeling and to know that it was actually being shared. That what the other person was thinking and feeling and what they understood that you were thinking had a real relation to what you were actually thinking and feeling."

When asked about her method of writing, Mrs. Jacobsen pointed out that one begins a poem with a sense of its tone--"the atmosphere in which the poem is going to be alive. A poem can change its entire direction and say something in the end which wasn't what you intended to say. It can change everything except its tone,...and that's what gives it the form.

SOURCE: Notable Maryland Women, Tidewater Publishers, 1977

profile



copyright © 1985 by Mary Lyons

Zora Neale Hurston

Zora Neale Hurston was born in 1901 in the small Black community of Eatonville, Florida. It was from Eatonville and similar parts of the rural South that Hurston gathered material for *Mules and Men,* the first collection of Afro-American folklore compiled by a Black writer.

Hurston's mother died when she was nine. Rejected by her father and passed among relatives, she joined a travelling show as a maid when she was fourteen. Eventually she attended Howard University in Washington, D.C., and moved to New York in 1925 to study anthropology at Columbia University. It was there that she became part of the Harlem Renaissance: the rebirth of Black art, music, and literature that reflected the reality of Black experience in America.

Hurston's fame reached its height during the thirties, when *Mules and Men,* an autobiography, and a novel were published. By the fifties, however, poor health and financial problems had taken their toll on her writing. She published little in the last two decades of her life. After suffering a stroke, she entered a welfare home in Florida and died there in 1960. Recent interest in her works has led to a renewed acknowledgment of Hurston's writing talents and appreciation of her unique personality.

SOURCE: A Story of Her Own, Mary Lyons, Heartwood Books, 1985

Zora Neale Hurston, noted author, came to Baltimore in the early 1900's at the age of 16 as a maid for an actress in a traveling drama troupe. Through her own determination and with the help of several friends, she entered Morgan State College. She became an active writer in the 1930's and produced seven books, two plays, numerous essays, short stories, and articles during her career. She is also known as an outstanding folklorist.

As a tribute to her, contemporary award-winning author Alice Walker has stated, "Condemned to a deserted island for life, I would choose unhesitatingly two of Zora's books, Mules and Men and Their Eyes Are Watching God."

ZORA NEALE HURSTON

Novelist, Folklorist, Anthropologist & Adventurer

She once claimed she was arrested for crossing against a red light, but escaped punishment by exclaiming that "I had seen white folks pass on green & therefore assumed the red light was for me."

In this way she personalized traditional stories.

POWER OF THE PEN

Zora Neale Hurston 1901? - 1960 grew up in Eatonville, Fla., where she was surrounded by Afro-American culture in this self-governing all-black town. Hurston spent much of her life seeking a form of expression that could accommodate her experience in the rural black South, her anthropological studies at Barnard and the artistic revolt of the Harlem Renaissance. One of her novels, *Their Eyes Were Watching God*, brought to perfection the creative artist and the folklorist. Hurston's adventuresome spirit spurred her to Haiti to study hoodoo; looking for a lost civilization in Honduras; taking her houseboat from Florida on a 1,500 mile voyage to N.Y., and made her a central figure in the Harlem Renaissance. Zora's death was tragic, but not because Zora was a tragic woman—on the contrary—but because she suffered the effects of a white, male-dominated society that didn't support blacks, women or artists: she died in poverty and obscurity in a Florida State nursing home. Still writing and with her visions unfulfilled, she would have to send an unsolicited manuscript to a publisher in 1959, even though she was the most published black woman writer in America. But, as she said, "I shall wrassle me up a future or die trying." Zora's life and career have left us with a wealth of material on the black folk community and a recent revival of her life and work has brought many of her books and other writings back into print.

SOURCE: Helaine Victoria Press;
Maryland Public Broadcasting

Eleanor Murdock Johnson 1892-1987

A woman small in stature but big in ideas.

Eleanor Murdock Johnson was born near Hagerstown, Maryland, to farming parents. Ms. Johnson pursued a career in education by being a 1925 honor graduate of the University of Chicago and obtained a masters degree from Teachers College of Columbia University in 1932. She received an honorary doctorate in literature from Hood College of Frederick, Maryland.

She began her career in education as a first grade teacher in Oklahoma. She served as Director of Elementary Schools in Oklahoma and York, Pennsylvania, and Assistant Superintendent in Lakewood, Ohio. She was also a visiting professor at Columbia University, University of Pittsburgh, and the University of Chicago.

In 1928 Ms. Johnson founded My Weekly Reader because she felt grade school students needed to know more about the world in which they lived. The cover article of the first Weekly Reader profiled the two principal candidates in the 1928 presidential election, Herbert Hoover and Alfred E. Smith, focusing on their childhoods. Its headline said, "2 Poor Little Rich Boys Who Made Good Are Now Running For The Highest Office In The World."

When Ms. Johnson became editorial director, she assumed responsibility not only for Weekly Reader but also for the firm's other school periodicals, including Current Events, the nation's first school newspaper, and Current Science, Every Week, and Our Times.

Circulation reached 100,000 the first year and grew to a high of 13 million in the late 1960's and early 1970's, when the Weekly Reader expanded to seven editions, one for each grade level from preschool to sixth grade. Approximately 10 million school children subscribe today at the cost of $2 for the 27 issues of the school year.

The original and current aim of The Weekly Reader was "To present selected, well-written news of interest and value to children with accuracy and fairness, colorful but uncolored." With its clear, straight forward prose, The Weekly Reader has explained to generations of American children the compelling events of the day: the Depression, World War II, assassinations, the Vietnam War, civil rights struggles, and the Iran hostage crisis. Ms. Johnson tried to connect kids to the world around them.

Ms. Johnson left public schools in 1935 to preside over the magazine full time as editor in chief, a job she held until 1961. Then, after retirement, she continued to serve the paper as a consultant until 1978, when she was 85 years old.

She was a coauthor of many texts including "Child Story Readers," "Junior Language Skills," "Treasury of Literature Readers," and "Spelling for Word Mastery." She wrote more than 50 workbooks in reading, arithmetic and geography.

She was the first recipient of the Eleanor Johnson Award for Quality awarded by Field Publications. Field Publications is the publisher of The Weekly Reader.

Ms. Johnson once attributed her success as an educational authority to her ability to remember "what it's like to be a child filled with questions, curiosity and unlimited imagination."

Ms. Johnson died October 8, 1987 at the age of 94.

SOPHIE KERR, 1880-1965

Writer of Light Fiction

Sophie Kerr was born August 23, 1880 to Amanda and Jonathan William Kerr on the Eastern Shore of Maryland, in the town of Denton, which she describes as "a kind-hearted, conventional, self-respecting community." She was educated in the public schools of Denton and attended Hood College. She read widely as a child. She began to write while she was at Hood and when she graduated at eighteen in 1898, she told her father that she had decided to become a writer and that he might as well buy her a typewriter. Mr. Kerr acceded to his independent young daughter's wishes, and Sophie began writing short stories, for which she found a market in such magazines as Ladies' World, Country Gentlemen, and Truth.

Sophie Kerr began her professional career as editor of the Woman's Page of the Pittsburgh Chronicle-Telegraph, and soon became the editor of the Sunday Supplement of the Pittsburgh Gazette-Times. Meanwhile she was continuing with her fiction writing in a sporadic way and submitting stories to various magazines. Her stories for the Woman's Home Companion led to her appointment to that staff, and she moved to New York to take that position. Eventually she rose to become Managing Editor, a job she loved, since she was fascinated with the skill of laying out the magazine. In fact, she remarked, "I'd rather be an editor than a writer, but I like to be both." When she got to New York, "Writing fever hit me," and she began writing more and more fiction, first stories, then novels and plays as well.

Miss Kerr was honored for her writing by being awarded several honorary degrees. In 1934 she received a Doctor of Literature from the University of Vermont "as a novelist of distinction and one of the most brilliant writers of the short story in America." Washington College, Chestertown, Maryland, repeated that honor in 1942.

Miss Kerr describes her method of writing as follows: "My stories are built up from my imagination, character after character, action, and finale. I try to work out everything logically, and after I have written a story I go over it and turn the cold eye of criticism on its chronology and the convincingness of its detail...I write very fast. I write everything off the typewriter, but before I start, I see my story before me as clear as day....One thing that helps me considerably is the fact that I can carry the story in my mind so clearly that when I sit down to continue it I seldom have to read back to get the connection." For her, "the story's the thing", she insists that her books do not reflect her beliefs or feelings and that she has no real interest in spreading ideas. "I write," she says, "only to entertain. I certainly have no message for the world. It is just light fiction."

Miss Kerr's theme is the emotional lives of women, either within the framework of marriage or in career situations.

Of perhaps particular interest to Marylanders are Miss Kerr's novels and short stories dealing with Eastern Shore life. In many of these stories she attempted to capture the quiet beauty of her childhood on the Eastern Shore--the beautiful trees, wide meadows and strong traditions as well as well as the "complete Eastern Shoreman with his ready carefree wit and his strong individualism." Like many people Miss Kerr thought that the Eastern Shore was, ultimately, inaccessible to any but a Shoreman:

> If you have not had the luck to be born on the Eastern Shore you cannot know its people. You may know the fruitful country of wide level fields laced by silver tidewater rivers and creeks; you may know the woods of pine and oak and sweet gum with their undergrowth of laurel and sassafrass, and in low-lying spots the spice-scented exquisite little Magnolia Glauca; you may know the excellent main roads and the sand-rutted short cuts and the back tracks; you may know the towns with tree-shaded streets and comfortable front porches where soothing rocking chairs invite the guest; you may know the great mansions of the past and present, some of them with faces lifted with Northern cash-money; you may read the newspapers and do business in the banks and get your mail at the post office and go to the card parties and eat the superb crab salad and chocolate cake, but none the less if you were not born there you will not truly know the people.

SOURCE: Notable Maryland Women
Tidewater Publishers, 1977

MARGARET BROWN KLAPTHOR

With a family tree that traces her lineage to three presidents (George Washington, James Madison and Zachary Taylor), **MARGARET BROWN KLAPTHOR** turned a natural curiosity in history into a lifetime occupation. A degree in American History from the University of Maryland in 1943 led to an outstanding career as museum curator, lecturer and author.

Fresh out of college, she landed the job of scientific aide at the Smithsonian Institution in Washington, D.C. Before long she became associate curator, and then curator, of the Division of Political History with responsibility for White House memorabilia including gowns of the First Ladies, official china, other tableware and furnishings. As chairperson of the Department of National and Military History, she planned and supervised many of the Museum's exhibitions. Most outstanding among them were "Dresses of the First Ladies of the White House" in 1952 and "George Washington: A Figure upon the Stage," which opened in February, 1982.

In the interest of posterity, Klapthor put information on the exhibitions into book form under the same titles. Other Smithsonian publications written by her include Official White House China 1789 to Present (1975), The First Ladies' Cookbook (1982), and The First Ladies, published first in 1975 with updates in 1979 and 1981. First Lady Nancy Reagan wrote the forward to the last edition.

Margaret Brown Klapthor, born in Henderson, Kentucky, in 1922, was raised in Charles County, Maryland. She demonstrated her love for, and close connection with, Maryland by co-authoring The History of Charles County for Maryland's tercentenary in 1958. This was done in collaboration with her father, Paul D. Brown.

For Klapthor, history is definitely a family affair. Her husband, Frank E. Klapthor, is also a museum curator. Along with a demanding career, she has managed to raise three children. The Klapthors' home contains collections of many items of historical value.

To Margaret Brown Klapthor, the preservation of history is not only an important job, it is an act of love. Upon retirement in 1983, she was named Curator Emeritus and can still be found actively pursuing her work. "Museum workers," she has been known to assert, "are born and not made." Her contribution not only to Maryland, but to the entire nation, is invaluable.

profile

ABOUT THE AUTHOR

At seventeen Mollee Kruger was being paid five cents a column inch to write a weekly column for a rural Maryland newspaper. That year she won a prize in the Humor Division of the National Scholastic Literary Awards and sold her first poem to a national magazine. Later at the University of Maryland, she received a Mademoiselle writing prize, wrote poems for the campus humor magazine, of which she was an editor. After graduation she became an advertising copywriter and continued to be published in national and regional magazines. While taking time out for marriage and two children, she produced radio commercials and television scripts for public affairs programs, and in 1967 she returned to journalism as a feature writer and author of "Unholy Writ," a weekly newspaper column of ethnic light verse, which has been syndicated nationally. Now in its ninth year, her column has resulted in two books of verse, UNHOLY WRIT in 1970, and MORE UNHOLY WRIT in 1973. YANKEE SHOES is the author's third poetry book.

HERE'S WHAT CRITICS SAY ABOUT MOLLEE KRUGER'S WORK:

"In her fascinating poetry, she has caught the tempo of the times, and in the tongue-in-cheek manner of the true satirist, provides a commentary on the times and mores...without over-saturating her readers. She is a delight."

The Sentinel, Chicago

"The unique satisfaction of being able to view oneself with detachment and amusement........ very talented."

Baltimore Evening Sun

"Excursion into laughter...reaffirms sanity...little gems...Mollee Kruger's verse does more than poke fun. She writes with love, a sight for the lost past... Her wit and wisdom help keep a perspective on the inconsistencies and irrationalities of the highly improbable world in which we live... You'll wish to read and re-read, to share with people you like...pert and pertinent..."

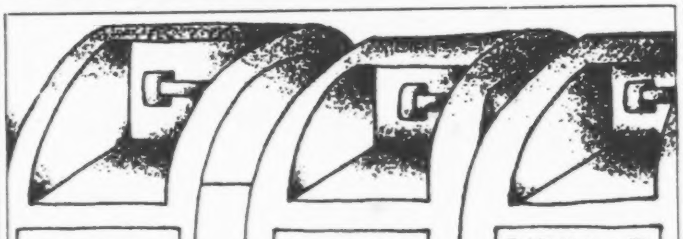
Hannah Grad Goodman

Also see PERSONAL REFLECTIONS

CHRONICLE MOLLEE KRUGER Mollee Kruger

What Rhymes With "Sincerely Yours"?

A TALE OF CORDIAL COUPLETS, ODIOUS ODES AND OTHER CORRESPONDENCE IN VERSE.



I am a poet who has ground out four books of light verse and a sometimes syndicated weekly newspaper column of droll doggerel for the past 20 years. Maybe that's why everyone communicates with me in funny rhyme.

Even after all these years, I am taken aback at what the mail carrier hurls through the front door slot. In addition to unsolicited fan mail are the lyrical billet-doux from houseguests ("It wasn't Club Med/ But thanks for the bed"), the correspondence from young relatives ("You were a honey/ To send me money") and an ambitious politician's answer to a tongue-in-cheek ode I penned to our state flower ("Your poems are gems I'd love to quote/ Remember my name when you cast your vote").

Even complete strangers choose to meet me on my own turf. Why do they rush to respond in kind? Are readers so deeply touched they feel they must reply in our own language, the lingua franca of the poetic muse? Or is it simply an urge to even up the score, nay, beat me at my own game? I wonder

BOOK
POWER
FAIR

ELIZABETH FOREMAN LEWIS, 1892-1958

Writer of Children's Books

A successful writer of children's books, Elizabeth Foreman Lewis presented her formula for success in these words, "When editors and secretaries weary of my endless rewriting, they do not guess that I am at the mercy of ten words which accompanied every girlhood task, 'If worth doing at all, it is worth doing well'." Guided by those ten words, Mrs. Lewis produced books of high quality both for children and adults, her children's books the greater both in number and appeal.

Elizabeth Foreman Lewis was born on May 24, 1892, in Baltimore, Maryland. She attended elementary school in Baltimore and high school at Tome School in Port Deposit, Maryland, from 1906--1909. As a girl, she first wanted to study medicine, but soon changed her mind and attended the Maryland Institute of Fine Arts for a year after high school. As a young woman, she tried her hand at designing doll houses.

It is Mrs. Lewis' experiences living in China that form the background of all her writing, both juvenile and adult. As one reporter said of her, "China is written on her heart." Indeed, Mrs. Lewis herself said: "Nothing would have persuaded me to write a book until someone suggested, 'Do one on China'....And I sat right down and wrote a short story about a Chinese girl in a typhoon, and a kindhearted editor recklessly accepted it for publication. That was the beginning of the end, for I kept on doing short stories for six years. To my own great surprise I then found myself the author of a whole book, Young Fu....And I have gone on."

It was this first full-length book Young Fu of the Upper Yangtze (published in 1932) that won for Mrs. Lewis the coveted John Newberry Award, given annually by the American Library Association "for the most distinguished contribution to American literature for children."

In addition to Young Fu, Mrs. Lewis' other books for children are Ho Ming, Girl of New China (1934), China Quest (1937), and When the Typhoon Blows (1942). All of these books were published in England as well as in the United States, and all have been widely translated in the major European languages, and they have appeared in Braille. Both Young Fu and Ho Ming were also Junior Literary Guild selections, and When the Typhoon Blows was recorded for Junior League Radio programs.

MEIGS, Cornelia Lynde 1884-1973
(Adair Aldon)

PERSONAL: Born December 6, 1884, in Rock Island, Ill.; daughter of Montgomery (a civil engineer) and Grace (Lynde) Meigs. *Education:* Bryn Mawr College, A.B., 1908. *Home:* Sion Hill, Havre de Grace, Md.

CAREER: St. Katharine's School, Davenport, Iowa, teacher of English, 1912-13; Bryn Mawr College, Bryn Mawr, Pa., 1932-50, began as instructor, became professor of English, professor emeritus. Civilian employee, U.S. War Department, Washington, D.C., 1942-45. *Member:* American Association of University Women, Pennsylvania Historical Society, Vermont Historical Society, Hartford County (Md.) Historical Society.

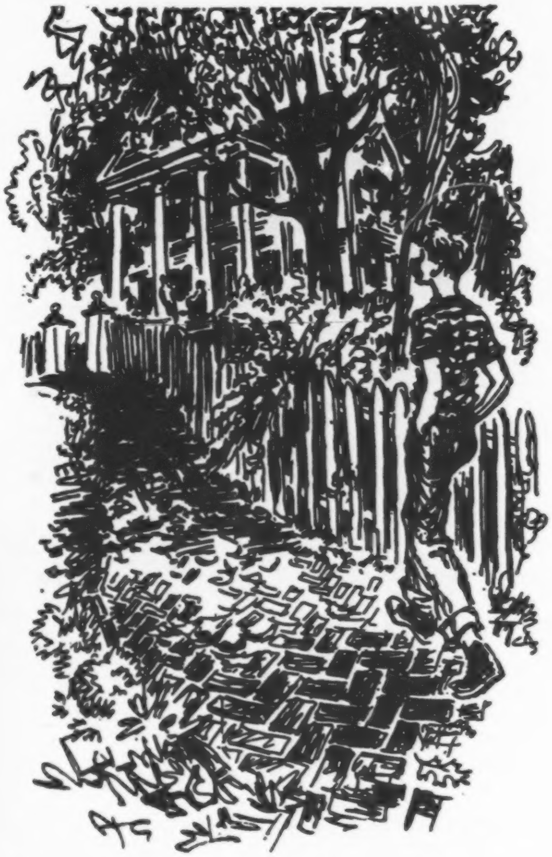
SIDELIGHTS: "I grew up in the small and interesting town of Keokuk, Iowa, on the west bank of the Mississippi River where my father was a government engineer in charge of navigation improvements for that many-minded stream. With my sisters I went to a small private school. As may be guessed, we composed the greater part of the student body. It was a long step to the town high school full of a bewildering variety of young persons. It was a longer step still to make my own way through a battery of examinations to Bryn Mawr College.

CORNELIA LYNDE MEIGS

SOURCE: Something About the Author
Gale Research Company, 1977

profile

Awards, honors: Drama League prize, 1915, for "The Steadfast Princess"; Newbery Medal, American Library Association, 1934, for *Invincible Louisa*.



He came up the little street that led to their house standing big and white with its tall round columns and the great maple trees lifting their branches above the roof, and he felt inside, as he always did, a thump of pleasure over thinking that it was theirs to keep always. ■ (From *Wild Geese Flying* by Cornelia Meigs. Illustrated by Charles Geer.)

"It was tolerably plain that I was meant to be a teacher; becoming a writer was not such an evident or easily accomplished process. At an Iowa boarding school where I first began teaching I used to tell stories to the younger children, and found myself experimenting with different kinds of tales and finding quickly just what sort they liked and what they would have none of. It was out of these that my first book came, a collection of stories called *The Kingdom of the Winding Road*.

"I came to realize, in those years just before the First World War, how few good books were being published for children. As time went on and I went more fully into writing, I began to understand that I was at the beginning of a great movement to recognize and remedy that lack. The first publishers' department especially for children was organized. Libraries began to open special rooms for children and to train special librarians for them. I went forward on the wave of that exciting development, finding that teaching and writing went well together and that the American history that I was interested in gave me endless material for stories."

SADIE MILLER

Roving Reporter from Westminster

By BONNIE JOE AYERS

Long before radio, television, and satellites were bringing the news of the world into our homes, a feisty little lady from Maryland was doing the same armed only with a pen, camera, and sense of adventure as large as the world that was her beat.

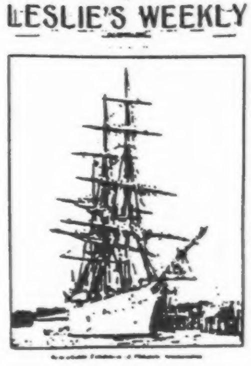
Whether in the leper colony on Molokai or back home in Baltimore amidst the flames and debris of the great fire of 1904, Sadie Kneller Miller proved that no corner of the world was too remote nor any event too dangerous for her to cover. She got the story irrespective of personal peril, a woman—and journalist—ahead of her time.

Although it was a photo taken in Annapolis during the Spanish-American War that launched the career for which she was best known—that of roving photographer for *Leslie's Weekly Illustrated*—it was as a baseball writer that Sadie gained her first recognition. At age 16 she followed the local team for the *Democratic Advocate* in her hometown of Westminster, and 11 years later after moving to Baltimore and marrying her Western Maryland College sweetheart, Charles R. Miller, in 1894, she covered the "original" Orioles for the *Baltimore Telegram*.

Sadie and her camera in the Rockies.

Sadie took up photography in an effort to improve her baseball stories and was soon turning out extraordinary work. "It is one of my characteristics that if I determine to do anything, I try to do it well," she once explained. "So, when I began to photograph . . . I studied the subject as thoroughly as possible, experimented, worked, and finally could produce a very fair picture," such as the career-launching one she describes. "I went down to the Naval Academy . . . and made a picture of three Spanish officers (captured during the defeat of the Spanish navy in Santiago harbor). . . . This I offered, with some trepidation, to *Leslie's Weekly*. The editors accepted it and the thin end of the wedge was inserted." However, it was not until three years later, in 1903, that *Leslie's*, then overtaking *Harper's* as the country's top illustrated weekly, offered her a full-time staff position, the same year husband Charles was appointed a vice-president of Fidelity & Deposit Company of Maryland.

Within a year of her first assignment (photographing the riding school and other activities at Ft. Myer) she was on the scene in Baltimore as fire destroyed the heart of the city. During the inferno, she not only captured some of the most dramatic shots of the tragedy but helped countless numbers of people in distress.



Sadie captured action in the air and on the water. ABOVE. *Hubert Latham's flight over Baltimore in the early 1900s.* BELOW *Midshipmen furling sails during a drill was one of the many Maryland covers featured by* Leslie's.

Photos from Leslie's Weekly Illustrated

Sadie enjoyed what she called "a roving commission" with *Leslie's* which meant she chose her assignment then presented the idea to her editors (who never said "no" to her). She intentionally sought out the less-traveled corners of the globe. "I never travel the beaten path," she told a reporter. "I tried it once, and thought I would go crazy." She preferred traveling by herself, except when accompanied by her husband, as his schedule allowed.

But in spite of acclaim for scoops such as—the first photos taken inside Leavenworth Federal Prison, extraordinary nighttime shots of the St. Louis World's Fair, coverage of the overthrow of the sultan in Turkey, and an interview with the infamous Pancho Villa at his Mexican guerilla base—she never forgot nor neglected her home state, and no person or happening of note in Maryland escaped her camera.

In fact, little of note anywhere went uncovered by Sadie, and while modest about her accomplishments, she was also proud of the work she turned in. "I want to say this for myself . . . after an editor has given me an assignment, he has no further cause to concern himself with the matter. I get those pictures."

And part of getting "those pictures" was enduring whatever it took—whether roughing it in Alaska (and being stranded on an ice floe for three days) which produced what Sadie called "the most important . . . interesting and altogether biggest things [sic] I have ever accomplished" and provided *Leslie's* with enough material for a series on Alaska; capturing frontline action in the midst of 40,000 Spanish troops during their war with Morocco which earned her the title she treasured most, "the world's only woman war correspondent"; traipsing through czarist Russia during a cholera epidemic; or climbing through mud and slime to the engine room of the battleship *Maine* as it was raised.

Despite these and countless other adventures, Sadie admitted to being "alarmed" for her own safety only once. During a sojourn in Haiti, she suspected her native guide of leading her in the wrong direction. "I consoled myself with the recollection that if I was missing at dark, the American consul would become alarmed and institute a search . . . so I did not worry long . . ." The boy turned out to be, in Mrs. Miller's words, ". . . a perfectly amiable and well-meaning person who was taking me the right way after all."

While that was her most apprehensive moment, one of her most interesting experiences was at the leper colony in Hawaii. Not only was she the first person to have photographed the colony and its inhabitants, she was the first outside woman to have gone onto Molokai. "It was the adventure and spice . . . that attracted me . . . and made the risk worth taking," she said in a 1907 interview in *The Baltimore Sun*.

Although she seldom smiled and rarely, if ever, laughed aloud, Sadie possessed a keen sense of humor. Sitting in her Baltimore home talking with reporters, she liked to tell them that the rug under their feet came from the leper colony then watch the invariable reactions which ranged from uncomfortable squirming to bolting the premises altogether.

Her humor also came through during what could have been an unpleasant accident in New York City. The hansom cab in which she was riding was hit by a streetcar and toppled on its side. Sadie escaped unharmed, but remembering her baggage was still in the cab, returned to the scene only to be halted by one of New York's finest.

"Stand back there, madame," the policeman ordered, "quit your crowding."

"I want to get my camera and valise," she replied.

"Did you see the accident?" he asked.

"Did I see the accident?" Sadie retorted. "I *was* the accident."

But there was more to Sarah Virginia Kneller Miller than a sense of humor and titles such as "the only woman baseball writer in the country" or "the world's only woman war correspondent." She was devoted to her husband (There are those who attribute her initial career as a baseball writer to the fact that Charles Miller was a well-known player in the Westminster area.) and—never allowing the demands of her career to interfere with homelife—managed domestic duties with the same dexterity as she handled a camera. Prior to leaving on assignment, she planned each day's meal with the two-member household staff and often boasted that ". . . sitting in any foreign land, I can tell what they are having for dinner, even to the soup."

Her wardrobe, just like her household, was organized to the extreme. In the winter she wore brown . . . and during the warm months was garbed

(Continued on next page)

in white. The latter, she would explain, was for two reasons. " white is cooler and more sanitary than any other color. In the second place, it is neater and more businesslike, and, I think, prettier."

Although Sadie moved in a man's world, she had, early on, faced the realities of the situation and felt that only at certain times was being a woman a problem. "I have often been asked if I find my sex a handicap. I cannot say that I do. Of course," she admitted, "many a time it is harder for a woman to go wherever she wants than it is for a man. For instance, during the Baltimore fire . . . I had difficulty getting a pass through the lines when men had not. But to offset this . . . a woman can often obtain favors from an official that would not be granted a man."

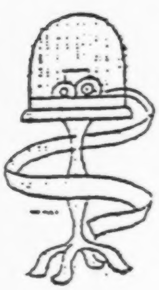
Far from being the feminist many believed she should be, Sadie was quite outspoken about the role men played in her professional life. When asked by an interviewer if she was a suffragette, the ever-candid Sadie replied, "Indeed I am not. When woman's suffrage prevails then my work will be much harder . . . for chivalry, the innate impulse of man to help a woman, will vanish, and I will have to fare against much greater odds."

She was also proud of her role as a wife. During her days covering baseball, she used only "S.K.M." as a byline, but once her career with *Leslie's* was launched, she insisted upon "Mrs. Charles R. Miller." While reporting on the suffragette convention in Baltimore shortly after the turn of the century, she was confronted by a woman who asked, "Why aren't you proud of your *real* name?" "I am," Sadie fired back, "but I'm even prouder to have a husband."

Unfortunately, we're left to only wonder what other scoops Sadie might have racked up, for two situations occurred during the war years which cut short her stellar career.

First, the advent of press service war coverage effectually removed correspondents like Sadie from the pages of national publications. Then, in 1918, at age 51, she suffered a disabling stroke and died two years later.

And although she died as she had lived—ahead of her time—it somehow seems fitting that after so many miles, words, and photos her story should end the way her first one began. Datelined Westminster +



SADIE KNELLER MILLER (1897-1920)

Sadie Kneller Miller - pioneer woman photojournalist - was born in Westminster, Maryland, the only child of Samuel and Martha Kneller. In 1885, she graduated from Western Maryland College and joined the staff of the Westminster *Democratic Advocate*, where she was able to pursue her interest in writing.

She later moved to Baltimore with her parents and began writing for the *Baltimore-Telegram*. She became known as "the only woman baseball reporter in the country" while covering the old Baltimore Orioles. Her work in sports led to an interest in photography. She later earned the distinction of being one of the few women to successfully combine the occupations of writer and photographer.

Miller's skill with the camera was soon recognized by *Leslie's Illustrated Weekly* after she submitted photographs of Spanish-American War activities at the Naval Academy to them. As a result, she was later given a permanent position at *Leslie's* and thereby began a sixteen-year series of unusual assignments, exclusive interviews, daring exploits, and "firsts."

At home she scooped all national publications with such historic photos as: the Baltimore fire of 1904; the Taft inauguration; exclusive on-the-floor photographs and interviews of five Democratic conventions; and famous portraits of Teddy Roosevelt and Susan B. Anthony (the last formal one shot a few days before Anthony died).

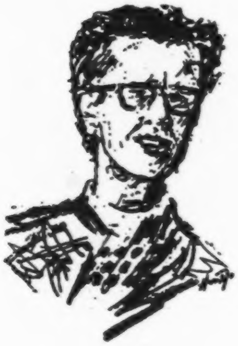
Her reputation was based on the illustrated articles she filed from abroad (becoming known as "the only woman war correspondent in the world"): from the firing line in Morocco; from the gold rush in the Yukon; from "independent" Cuba; from the leper colony in Hawaii; from the Coronation of George IV; from Czarist Russia; and from Turkey and the German bastion on Helgoland just before World War One.

One of her last scoops was the photographic coverage of the raising of the *Maine* in 1912. Her most widely reprinted piece was an interview with Pancho Villa at his guerrilla base in the Mexican mountain in 1916.

Until recently, when Dr. Keith Richwine at Western Maryland College, re-discovered and resurrected the life and times of Miller, her illustrious career as one of the best known, most adventuresome writer/photojournalists of her time, her name and works had slipped into oblivion.

SOURCE: Maryland Magazine
Autumn, 1984, Vol.
No. 1 pp. 39-41

PAULI MURRAY
(1910 - 1985)



Pauli Murray was a lawyer, author, social activist, and an Episcopal priest. She described herself as a "woman of color," having African, Native American, and European ancestry. She resided in Baltimore where she was assigned temporarily to the Church of the Holy Nativity.

> Murray, who was born in Baltimore in 1910 and died in 1985, describes in her autobiography, Song in a Weary Throat, her life-long, painful, but triumphant struggles to break down racial and sexual barriers. Poet, lawyer, writer, teacher, and priest, she challenged restrictions against blacks at the University of North Carolina Law School in the 1930's, and restrictions against women at the Harvard University Law School in the 1940's, and later became the first black woman to be ordained an Episcopal priest. Active in the civil rights movement, she was also a co-founder of the National Organization for Women in 1966. This story of her life has been described as a "beautiful book," and one that communicates "the shared experience, to some degree, of every black person in this country."
>
> Her book, Proud Shoes: The Story of an American family, tells the tale of her maternal ancestry.

In an interview in 1983 in Pauli Murray described her feelings about her cultural heritage and about the changing roles of women:

"I am an iconoclast. I do not consider myself a Black woman, but a Negro or a "woman of color." I am of mixed ancestry and embrace all of my heritage - European and Native American as well as African ancestors. I refuse to be pigeonholed or classified as BLACK. In Walt Whitman's words, "I am not contained between my hat and my boots." As a woman of color in the United States, my life has been influenced by the women in my immediate family, my Aunt Pauline Fitzgerald Murray, as mediated to me by older members of my family, Mrs. FDR, Mary McLeod Bethune, Caroline F. Ware, etc."

"I have been an egalitarian since age 5 and a feminist since the 1940's. I've changed very little, except to gain more knowledge and finess (I hope) in handling the problems of racism, sexism, the peculiarity of being left-handed and now, the stereotypes of agism. The society in which I have lived has changed considerably to catch up with some of my aspirations, e.g., a woman on the Supreme Court."

80

profile

(Also see Personal Reflections)

How I Came to Be a Writer

by Phyllis Reynolds Naylor

Phyllis Reynolds Naylor
at eight years old
from her book, *How I Came to be a Writer*

"The idea of being a writer never entered my mind when I was growing up. An occupation, I knew, was something that took years of preperation and hard work and writing was simply too much fun. So I decided on becoming a teacher, an actress, an opera singer, a tap dancer, or a missionary.

"My mother did not like the thought of my being an actress, and told me I would probably faint under the bright lights. She also did not like the idea of a tap dancer, so I was never allowed to take lessons. Missionaries, as everybody knew, were sometimes eaten alive, so that left teaching and opera singing. . . ."

. . . So writes Phyllis Naylor in her recent book, illustrated with pictures of herself as a young girl. She was about ten years old when she first began making little "books" to loan out to neighborhood children. *How I Came to be a Writer* includes some of her first published stories.

She tells of the struggles, research, rewriting and polishing necessary to become an author and offers helpful advice to all who ever wanted to write a story or a book. She describes how ideas come to her, how she begins, and how plot and theme are interwoven with the personalities of her characters so that the end result will be a book of interest, of meaning, and often with humor as well.

How I Came to be a Writer also tells the story behind her three witch books, *Witch's Sister*, *Witch Water*, and *The Witch Herself*. This trilogy relates the frightening circumstances surrounding Lynn Morley and her friend Mouse. It revolves about old Mrs. Tuggle whom the girls suspect of practicing witchcraft in the village.

[illegible]

"At sixteen, I received a letter from a former teacher who had become the editor of a children's Sunday school paper. She said she remembered that I had always liked to write stories, and wondered if I would write one for her. I did, and she bought it for $4.67. I was thrilled, and couldn't imagine being paid for something that was so much fun to do. From then on, very slowly, with many rejections along the way, I began branching out to other magazines, other age levels. By the time I got to college, studying to be a clinical psychologist, I was able to pay a large share of the tuition by writing stories on the side, and when I graduated, I realized that writing was really my first love, so I gave up plans to go to graduate school and began writing seriously for the first time. Two years later my first book was published.

"I like to write about many different things for all ages. After writing an adventure book for younger children, I may write a poem or article for retired people. Then I might write a humorous novel for teenagers, followed by a nonfiction book for their parents. Some of my books are sad, some scary, many of them are funny, and some are all three.

"All of my books begin with a mood—a feeling—which captures me and won't let go till the story is down on paper. It is far more difficult to keep new ideas from crowding in on old ones than it is to get an idea in the first place.

"There is a part of me in every book I write. It may be a big part or a small part. It may be simply a place I have been or someone I have known or something that has happened to me all mixed up with things I just imagine. Some books take a great deal of research—my stories of a Seminole Indian boy, a coal miner's family in West Virginia, or a girl growing up during the Depression. Others are mostly fun and are written 'off the top of my head.' And some books, like *Witch's Sister*, give me goose bumps when I write them, even though I know how the story will turn out.

"Our whole family enjoys books. My boys help not only by counting words in manuscripts for me and proof-reading, but in giving me ideas for other stories by sharing their own experiences with me. My husband is a chess player in his spare time, and can happily spend an evening over the chess board while I am at the typewriter. But he is my most severe critic, and though I am not always happy with his comments about my characters or plot, his suggestions are always helpful. We enjoy traveling, too, and can spend long hours exploring old villages or beachcombing along the ocean.

"Through my books I can be many different people, living many different places and doing all kinds of interesting things. I can recapture feelings from childhood or project myself into the future. Or I can take a real problem I may be experiencing and work it out on paper. Writing, for me, is the best occupation I can think of, and there is nothing in the world I would rather do."

SOURCES: How I Came To Be A Writer, Phyllis Reynolds Naylor, Anthenum Publishers, 1978; Something About The Author, Gale Research Company, Vol. 16.

profile

KATHERINE PATERSON

Katherine Paterson was born in China and spent part of her childhood there. After her education in both China and the United States, she lived for four years in Japan, where she studied Japanese and taught in a rural school. Her novels for children and young adults have won numerous awards, with two of her most recent books, A Bridge to Teralithia, and The Great Gilly Hopkins, receiving the Medalist Award and Honor Award in the Newbery Awards for the best american books for young people. She lived with her husband and four children for several years in Takoma Park, Maryland.

(From *The Sign of the Chrysanthemum* by Katherine Paterson. Illustrated by Peter Landa.)

KATHERINE PATERSON

SIDELIGHTS: "It seems strange to some people that I, having lived in China as a child during the war with Japan and subsequent occupation, should choose to write three novels set in feudal Japan. To tell the truth, I hated and feared the Japanese when I was a child. Even after my family returned to the United States, I can remember the fury I felt when other children would tease and call me a 'Jap' because they knew I'd been born somewhere in that direction. If anyone had told me then that I would not only live in Japan someday, but that I would come to love that country and its people, I would have beat them up. (Or wanted to. I've always been chicken when it comes to actual fights.) But that is what happened. I lived and worked in Japan for four years, and although I left, married and had children, I was still homesick for that beautiful country and began to write stories about it. You can imagine my delight when I was able to take my daughter with me to visit in 1973 to do research in the Japanese puppet theater and see my friends there. And what a relief to find I could still speak Japanese.

"People, also, seem interested in whether our children influence my writing. They do. Our two daughters are adopted. *The Sign of the Chrysanthemum* is the story of a boy in search of his father. It was written at a time when our older daughter, Lin, was very concerned about who her biological parents might be. Since she is Chinese, and there was no way I could help her find out about them, I wrote a book instead. It is no accident that the book I'm currently working on, which will be dedicated to Mary, is about a foster child. *The Master Puppeteer* is about the friendship of two boys, both of whom resemble John, our older son, and *Bridge to Terabithia* grew out of a time of joy and sorrow in the life of David, our younger son. Now that they are all old enough to read what I write, they usually read my manuscripts and make suggestions (which I don't always take). My husband has always been my chief critic and warmest supporter. It means a lot to me that my family care about my work and share my pleasure in each new book."

The new novel by
KATHERINE PATERSON
is enthralling readers and reviewers alike!

Rebels of the Heavenly Kingdom

SOURCE: Something About the Author, Gale Research Company, Vol. 24

profile

Carol Pearson

Carol Pearson, author of the groundbreaking book **The Hero Within: Six Archetypes We Live By** *(Harper and Row, 1986), is blessed with the ability to articulate a vision clearly, sustaining her passion while never losing her sense of order. A scholar who has been influenced by the New Age and feminist movements, she is a gentle spirit with a strong sense of self. Her recent writing, particularly* **The Hero Within**, *embodies a type of scholarship which moves beyond traditional academic limits in its willingness to speak with a compassionate rather than a dispassionate voice.*

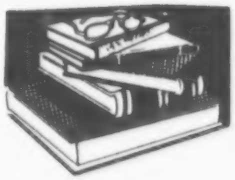
Dr. Pearson was the Director of Women's Studies at the University of Maryland, and before that at the University of Colorado. She has also served as Vice President and Dean of Goucher College. She is currently the President of Meristem, a nonprofit education association that performs research and training in fields such as education, health care, business, religion, organized labor, and government.

A Time for Heroes

SOURCE: Pathways,
October, 1988

profile

Miss Porter is an 'optimist' who believes no system works



er Short Stories Won Both a Pulitzer d the NBA

ort story writer KATHERINE ANNE ORTER, great-great-great-granddaughter Daniel Boone, born in 1890 in Texas, blished her first short story, "Flower- g Judas," in 1934. She cnce said she d thrown out manuscripts "by the unkful," -but those she published, in- ding *Pale Horse, Pale Rider*, a collec- on of three novelettes (1939), followed *The Leaning Tower and Other Stories* (1944), established her secure position the highest ranks of American au- ors. After a collection of critical es- ys, *The Days Before* (1952), she de- oted herself to the writing of a full- ngth novel, *Ship of Fools* (1962).

ducated in Louisiana and Texas, Ms. orter has received many honorary doc- rates and has taught and lectured in ny universities in the United States d abroad. Twice the recipient of Gug- nheim Fellowships, in 1931 and 938, in 1944 she was a Library of ongress Fellow in Regional American Literature, in 1952 a U.S. delegate at the ternational Festival of Arts in Paris, d has won the New York University Libraries Gold Medal in 1940, the O. Henry Award and the Thoreau Bronze Medal in 1962, and in 1966 both the Pu- zer Prize and the National Book ward for *The Collected Short Stories of atherine Anne Porter*. She became a mber of the American Academy of rts and Letters in 1967.

Katherine Anne Porter was 85 years old when she spoke at a writers' award ceremony at Salisbury State College in 1975 before awed students who were assigned her short stories for English papers.

In a two-hour conversation in a Salisbury home the next morning, ideas, opinions, and memories rushed by in a continuous but controlled flow.

Miss Porter is harder than her best known books to fit into an easy category--social, political or literary. She has to be the supreme individual. She had said she was "in jail 17 times for causes in Mexico, in France and all over this country."

In 1920, she was among the demonstrators in Boston protesting the execution of Nicola Sacco and Bartolomeo Vanzetti, the two anarchists who are still regarded as martyrs unjustly convicted of murder because of their radical sentiments.

She has been married three times and had three divorces, she said. Marriage is not a source of peace and quiet and "I am not really a warrior," was her brief explanation.

"Writing always came first," she added. "Nothing took its place. It is the only thing that has made life worth living."

She was "unhappy about the sad endings of things I took part in because I thought them to be right."

She believed that there was enough for everybody, she continued, and that it was possible to achieve justice, peace, goodwill, better pay, shorter hours. "I had to get out and espouse all heaven-seeking causes," she said.

"Nothing works," she has concluded, and she now has "no side politically."

She has been a wanderer, said Miss Porter, and had come to rest on the 15th floor of a condominium in College Park. She had the title "writer in residence" at the University of Maryland. A special room in the library houses her books and papers and she came there from time to time to visit and talk to students.

She chose the university out of several that sought her library.

Miss Porter in conversation as well as in her stories finds little hope for the world in either religion, the social philosophies she has observed for a lifetime, or politics.

But, she insisted she is "an optimist." The optimism snines through in wit and vitality.

Miss Porter's hope is in individual people. "Within yourself you are your own law and order," she said. In her own lifetime, this has meant gathering up "the scattered particles of life" and "forcing a story out of it."

To disenchanted young people she insists that if a few individuals in the world can be a force for great evil, as in the Germany of the Hitler era, a few individuals can just as well be a force for good.

84

SOURCE: World Book of Women's Records and Achievements, Lois Decker O'Neill, 1977,
Baltimore Sun, April 15, 1975

LIZETTE WOODWORTH REESE, 1856-1935

Poet

The Baltimore Sun of December 17, 1935, recorded the death of a Maryland woman, Lizette Woodworth Reese. On the following day, H.L. Mencken, writing of Miss Reese in the same paper, called her "a first-rate poet," who, "within the limits she set herself...was one of the greatest poets of her time." It was strong praise from a man little given to praise. He continued, "I believe of all the women who have ever lived in Baltimore she will be remembered the longest, just as Poe will be remembered among the men."

Lizette Reese published her first poem in 1874 when she was eighteen years of age. "The Deserted House," which appeared in Southern Magazine had been inspired by a deserted house which she passed daily on her way to school. With its publication she received her first professional criticism, this from a critic writing for the Baltimore Sun who rather effusively proclaimed her "America's greatest lyric poet." Certainly for a young girl entering a field already occupied by such well established poets as Longfellow, Whittier, Whitman, and at that time the less well established Emily Dickinson, it was a notable compliment.

A group of poems in Spicewood, as does such a group in each of her volumes, gives a moving insight into her ability to accept the hurtful and disturbing experiences of life. She accepts stoically the fact of grief and the use of tears to make it bearable.

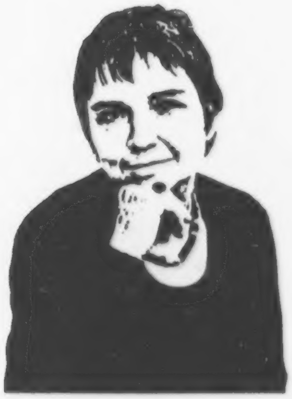
Miss Reese has left little doubt as to her method of composing. She has said that her inspiration comes from things she sees. She is inspired by the commonplace which triggers a response usually both emotional and intellectual. She said to a reporter who questioned her: "Ah, yes, the divine spark! When I was very young there were so many little things in life that were beautiful, wonderful, or ludicrous, sad, or tragic; yet most people didn't seem to see them. As I grew older and times were changing, all those little things were gradually being forgotten, and I decided I must, in my small way, help preserve them so others might meet and share them."

She has spoken of the arduous task of converting thoughts to words. "My thought was quick, the picture in my mind clear, but the expression was slow in coming; it was always a hard process to make my words as vital and distinct as my thought and my pictures were. After much thought the idea formed itself at last on paper, written with a dull-pointed lead pencil and with frequent erasures and changes." Miss Reese composed and revised from memory, often standing on streetcorners waiting for the "joggling" streetcar to carry her to and from school.

SOURCE: Notable Maryland Women, Tidewater Publishers, 1977

profile

Adrienne Rich



When poet ADRIENNE RICH won the National Book Award in 1974, she refused it as an individual but accepted it "for all women." (Photo courtesy of W. W. Norton Company, by Thomas Victor)

Adrienne Rich (1929–) was born and raised in Baltimore, Maryland, and began writing poetry as a child under the supervision and encouragement of her father, through whose extensive library she was introduced to the major British poets. In 1951, the year she graduated from Radcliffe College, her first book of poems, A Change of World, *won the Yale Younger Poets Award. In 1953, following a Guggenheim Fellowship and a year of travel in Europe, she married Alfred H. Conrad, an economist. Between 1955 and 1959 she bore three sons and published her second book of poems,* The Diamond Cutters and Other Poems *(1955). Like her first volume,* The Diamond Cutters *received critical praise for its qualities of "poise and control," "modesty," "craftsmanship," and "gravity."*

Although awards and recognition for her work continued, there followed a silence of eight years before Rich published her third volume, Snapshots of a Daughter-in-Law, *in 1963. The poems in this volume marked a new departure. Moving away from such earlier influences on her work as William Butler Yeats and Robert Frost and from the "objective" tone of many of the poems in the earlier volumes, she began to write in a longer, looser mode and also to write, as she later said, "for the first time, directly about experiencing myself as a woman." The title poem, "jotted in fragments during children's naps, brief hours in a library, or at 3 A.M. after rising with a wakeful child," expresses both the obstacles and the challenges of her life, as she tried to reconnect the fragmented parts of herself—as wife, mother, and poet.*

In 1974, Rich won the National Book Award with Diving into the Wreck, *a collection which reflected her sense of living in a time of violence and division. In this volume and others over the previous decade, she had also increasingly identified herself with women and the needs of women. In 1976, she published* Of Woman Born: Motherhood as Experience and Institution, *a prose study of the history of motherhood in our culture. And in 1978, she published* The Dream of a Common Language, *a collection of poems focused on women and their relationships to each other*

"Your small hands," which is from that book, speaks of the actual strengths of women past and present, and of their potential for achievements in the future, using the imagery of hands

Your Small Hands...

Your small hands, precisely equal to my own—
only the thumb is larger, longer—in these hands
I could trust the world, or in many hands like these,
handling power-tools or steering wheel
or touching a human face. . . . Such hands could turn
the unborn child rightways in the birth canal
or pilot the exploratory rescue-ship
through icebergs . . .

SOURCES: In Her Own Image,
Elaine Hedges and Ingrid Wendt
The Feminist Press, 1980; A
Book of Women Poets, Aliki
Barnstone, Ed. Schocken Books,
1980

IN SEARCH OF NORA ROBERTS. . .

She's set hearts aflutter around the world with fifty Silhouette novels in just eight years

Roberts and all fifty of her novels for Silhouette Books.

Keedysville, Maryland, Population: 142

Most people on the trail of Nora Roberts during the last seven years end up lost somewhere in the vicinity of the Antietam Battle Fields. After finding their way from the land of the blue and the gray to the hillside home where romance reigns, they're confronted with one last challenge. A wooden bridge, and a rocky road set on a 30-degree angle give new meaning to "scaling the heights of romance." Nora tells them they'll do just fine, the trick is not to slow down." That's also her philosophy about writing.

It all began with a sweet, little, 192-page novel named *Irish Thoroughbred*. Published by Silhouette Books in 1981, it raced out of bookstores faster than anyone expected (3/4 of a million copies in print!), and the smart money has been on the author, Nora Roberts, ever since.

Today Nora Roberts is celebrating the publication of her 50th Silhouette novel, *The Last Honest Woman*, with the same coolness and élan that have kept her career on track and her writing on fast forward for the past seven years.

She no longer publishes 10 books a year as she did for Silhouette Books in 1984 and 1985, but this rather diminutive dynamo still never stops writing for anything short of family emergencies and trips to her Cape Hatteras beach house. Whether traveling on vacation or business trips, she's found scribbling away in airport lounges, hotel rooms and on the beaches at Cozumel.

Even at that, it's hard to believe she's published 54 novels with more ready to roll off the presses.

"I'm always afraid that if I stop writing, I'll lose it," she says. "Even after so many books, when I send a manuscript in to my editor, I wait for her to call to say it's the worst I've ever written."

While Nora may occasionally have doubts, her publishers have no fear for her future. Silhouette Books' senior editor Isabel Swift calls Nora Roberts "a born storyteller." She says, "Nora creates a blend of warmth, humor and poignancy that speaks directly to her readers. Perhaps because she is so much like them – a mother, a wife and a businesswoman – she instinctively knows how to capture their imaginations and touch their hearts."

The magic that sets pulses racing and blood pounding in homes around the world begins in a small den with a view of the woods. The walls are crowded with book covers and awards, tangible symbols of the over 21 million Nora Roberts books which have been printed since *Irish Thoroughbred*. Shelves are filled with foreign editions of her books. Her Silhouette novels alone are published in more than 12 different languages and sold in almost every country in the world.

The tabletops hold a word processor, a printer, and notes for the work in progress. A rather unwieldy stack of correspondence turns out to be her latest batch of fan mail. She'll answer every one.

The rest of the sprawling thirteen-room house reflects the taste and lifestyle of her family. Nora's penchant for the eclectic shows in decor that includes a bronze elephant head, hand-thrown pottery and antiques. Sons Dan and Jason contribute to the ambiance with He-Man paraphernalia and rock'n roll posters. Her husband, Bruce, has redesigned and added rooms, bringing Mother Nature indoors with skylights, lots of windows and a solarium.

Roberts relaxes with sons Dan (left) and Jason in their Keedysville home.

How did the roller coaster life a writer begin for this woman whose formal education ended at Montgomery Blair High School in Silver Spring, Maryland?

"I might never have started writing if it weren't for living in Keedysville," she answers.

Nora, her now ex-husband, and their two sons, moved to the rural community in the early seventies. Nora was determined to live the life of the perfect earth mother. 70

"We had it all. The kids, the chickens, the goats, the isolated home on the side of the mountain. I knew how to can, bake bread and take care of the animals."

Then there was one too many winters. "There I was on the side of the mountain, with eight feet of snow outside. We were snowed in for days. I'd read every book in the house. Finally, I started writing, something that for years I had been promising myself I would do."

Requests for personal appearances arrive regularly, and Nora attempts to visit readers in as many different parts of the country as possible. She travels extensively throughout the year.

Roberts at work. Book covers and awards fill the walls of her office.

The first author inducted into the Romance Writers of America Hall of Fame, Nora Roberts was the keynote speaker for their 1986 conference. Addressing a group of almost 1000, including several hundred aspiring writers, she reconfirmed her commitment to the romance genre and to the writers and readers who have made it a multi-million dollar business.

"People have to believe that they can do it," she says. "Thinking writing was something only other people did was an idea that kept me from writing. There are a lot of talented people that just don't have the confidence to begin. I try to give them a little of that confidence, and some knowledge to point them in the right direction."

Also See - PERSONAL REFLECTIONS

profile

(Also see Personal Reflections)

COLBY RODOWSKY

Photo © by Sally Foster

Whenever I try to piece together anything even slightly resembling an autobiographical sketch, I find that a lot of my remembering has to do with books: what I read (almost anything); where I read (almost anywhere); and why.

Why is the key. It has, in part, to do with being an only child, often alone.

I spent a part of every summer visiting my grandmother on the eastern shore of Virginia, where the days were long and hot and there was absolutely nothing to do. Nothing to do, that is, until I discovered the library that had been a church (open three afternoons a week, and with the fiction two steps up, where the altar used to be), and for the off-days, my grandmother's attic (and all the books my mother and aunt had read as children). It's no wonder that that library and attic keep turning up in the things I write.

There is, after all, something to be said for aloneness, at least in my case, because it led to books. I like to think that there is a lovely distinction between aloneness and loneliness, and the real reader will rejoice in the one and never know the other.

Anyway, I read. (Well, I did other things, too: jumped rope and collected bottle caps and acquired a cap pistol, but never a holster—the one real regret of my life.) I grew up in Baltimore, New York, Washington, and Baltimore again; went to college (majoring in English); and taught school (third grade and then Special Education). I got married (to a lawyer who is now a judge) and had six children (five girls and one boy) and learned to make cupcakes and Halloween costumes and peanut-butter-and-jelly sandwiches. I still read. In order to find time for reading, I had to make sure the children had something to do—so I cultivated readers. Believe it or not, in a household of eight, we all managed to find time for a little aloneness.

But there was something else that kept prodding me: the books I hadn't written yet.

Once, when I was about ten years old, I woke my mother in the middle of the night and said, "Who shall I dedicate my first book to?" And she, with great practicality, said, "Why don't you write it first." And went back to sleep.

So, when the children were old enough to make their own cupcakes and Halloween costumes, I did. I have been writing ever since and hope to keep it up for a long time to come.

And yes, before you ask. My main characters are made up of bits and pieces of myself. Either the way I am—or, more likely, I guess—the way I'd like to be.

After all, who wouldn't like to be as sensitive as Henley (*H, My Name Is Henley*) or as perceptive as Mudge (*The Gathering Room*).

Or get around the way that Drew does (*Keeping Time*).

Books by Colby Rodowsky

What About Me? (1976)
P.S. Write Soon (1978)
Evy-Ivy-Over (1978)
A Summer's Worth of Shame (1980)
The Gathering Room (1981)
ALA NOTABLE CHILDREN'S BOOK
H, My Name Is Henley (1982)
Keeping Time (1983)

profile

Margielea See, Poet

Margielea See, a well-known poet in Allegany County, Maryland, was born in Maysville, Grant County, West Virginia. She is the daughter of the late Calvin Stonestreet and Minnie (Haslacker) Stonestreet. Mrs. See has a brother and sister who live in Maysville, and a brother and sister who are deceased. Her husband, the late Charles M. See, was a member of the House of Delegates for twenty years, an Allegany County representative for eight years in the Senate, and a legislator for twenty-eight years.

After being a reader and secretary for Mr. See, Margilea and Charles were married in 1941 in West Virginia. The following year they moved to Cumberland, Maryland; later, they purchased a home at 508 Forster Avenue, where Mrs. See presently resides.

Margielea received her BA degree in June 1938 from West Virginia Tech (also referred to as New River State College) Montgomery, West Virginia. She taught at the Romney School for the Blind where she served as a drama coach and librarian. Later, she taught in Baltimore, Towson, and Sparrows Point before coming to Allegany County where she spent thirty-two years as an instructor and counselor for the Maryland Workshop for the Blind. She taught Braille reading and writing enabling her pupils to read legal forms and to sign essential records. Her first student is now a successful magazine sales person.

At the age of four Mrs. See began composing her first poetry. She was later encouraged by her 4-H leader who cultivated her interest further. In high school this poet borrowed an English book to study the basics of poetry (meter, feet, mechanics) in the appendix. In 1940 she completed a correspondence course sponsored by the Avalon World Arts Academy.

During her freshman and sophomore years at West Virginia Tech, she compiled her material to be published. The print shop on campus was to print her first edition when a fire broke out; the manuscript was badly damaged. But fortunately, at a later time, the print shop succeeded in completing her first book, Dawn Whispers -- one in her creation of a triology. The second one is Noon Shouts, and the third one Evening Echoes is presently being written. The poet's Christian belief and her enthusiastic outlook on life are reflected in her writing.

Another book, Banner Floats, has been published which has a patriotic and philosophical theme.

The most rewarding experience for Margielea has been recognition in several books. For instance, Who's Who in Poetry in 1974-75, The World Who's Who of Women 1980, Notable Americans of the Bicentennial Era, Dictionary of International Biography, and West Virginia Heritage Encyclopedia.

Mrs. See is a member of the First Baptist Church and a past member of the Soroptimist Club, American Association of University Women, and the Avalon World Arts Academy. As an added interest she enjoys sewing and knitting.

Margielea See is truly a versatile, talented, and admirable poet.

profile

(Also see Personal Reflections)

Mary Carter Smith

GRIOT
(African folklorist)

Historian
Philosopher
Poet
Preservationist of the African American
Tradition
with
Storytelling, Songs, Poems and Drama

> "Some individuals, griots, made a specialty of collecting bits of oral litrature and purveying them before kings as well as ordinary families. They sang, told stories, and recited poetry."
>
> *- John Hope Franklin, From Slavery to Freedom (Rondom, 1967)*

Mary Carter Smith is the modern griot whose career was inspired by the emergence of the Black cultural expression of the 1960's and a concern for the misunderstandings among groups at the time she wrote her statement of purpose:

> "Misunderstanding abounds. It has no special resting place. Rich and poor, majority and minority, young and old, black and white; all feel the sting of being misunderstood. And there are many people, using many ways, trying to lead us to a better understanding of each other. I am among those who fight misunderstanding. The weapons I use are stories, drama, songs, poetry and laughter. I bring entertainment with a purpose."

Her extensive repertoire of stories, poems and dramatic sketches has been developed through a recollection of experiences in her native Birmingham, Alabama, towns in Kentucky, West Virginia and Ohio as well as Baltimore, Maryland where she currently resides. Her repertoire is enriched by her careers as a Teacher, Librarian and Activist and extensive travel throughout the United States, Europe, the Caribbean and Africa.

> Mary Carter Smith on Africa — "My visits to Africa are always so satisfying . . . They are pleased that I bring to them some Black culture from the United States."

She was Griot-in-Residence, Morgan State College, 1973-74, Baltimore, Maryland

Television experiences include guest appearances on many talk shows of local origin throughout the country, as well as video tapings for educational T.V. She served as hostess of "Black Is", WMPB-UHF, Maryland Center for Broadcasting.

Her radio credits include public service broadcasts over WCAO Radio, Baltimore, and Hostess-Producer, "The Children's Hour", WHUR-FM, Washingtion, D.C., Howard University, aired on Saturday mornings, and "Griot for the Young and Young at Heart" WEAA-FM Baltimore, Morgan University, and WSTA-St. Thomas, U.S. Virgin Islands.

> A listener writes: This program is supposed to be for children but since I listen with my children, I have benefitted a lot. I like her recipes. I'm going to try that Ghanian fish stew.

Though her career as a griot carries her in public circles, she maintains a commitment to voluntary services. In 1965 she was a founding member of Big Sisters International. She recorded a long playing album to benefit Big Sisters which includes stories and songs of many nations and cultures.

On January 15, 1981 as founder-president of Citizens' Coalition for Urban Survival, Mrs. Smith led a successful withdrawal from the marketplace as part of a day of activities honoring Dr. Martin Luther King, Jr.

As a writer Mrs. Smith is included in the 1970 edition of Poetry of the Negro (Doubleday). Her poetry with the art of Wes Yamaka, John Levering and Sten Nordh, is featured in the book "Vibes" (Nordika, 1974). Revised "Town Child", poetry for children published 1976 (Nordika) "Heart to Heart", poetry, prose, autobiographical published 1980 (Fairfax)

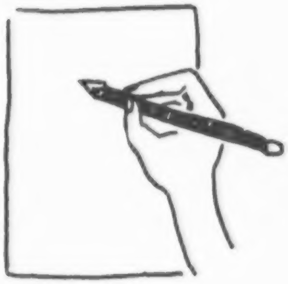
Mrs. Smith is a graduate of Coppin State College, Baltimore, Maryland. She had done graduate study in drama, speech and oral narration at New York University, Johns Hopkins University, Rutgers University, Queens College, Catholic University, University of Maryland and Temple Buell University.

Gertrude Stein

Gertrude Stein, noted American writer and patron of the arts, was a close friend of the Baltimore Cone Sisters, whose art collections have become part of the Baltimore Gallery of Art. (See the Background pages in the Visual Arts Section of this packet). Stein lived in Maryland during the time she attended Johns Hopkins Medical School.

Alice B. Toklas' Autobiographer

American writer who emphasized the sounds of words ("A rose is a rose is a rose") over "meaning," GERTRUDE STEIN, born in 1874 in Allegheny, Pennsylvania, pursued her studies at Radcliffe and Johns Hopkins Medical School, but obtained degrees from neither institution, and moved to her famous apartment at 27 Rue de Fleuris in Paris with her brother Leo. Living in Paris from 1903 onward, she acquired an extensive collection of paintings and began a salon for artists and writers. Among her close friends were Matisse, Picasso, Braque, and many of the "Lost Generation" American writers, including Hemingway, Faulkner, and Sherwood Anderson. Her first books, *Three Lives* (1908), *Tender Buttons* (1915), and *The Making of Americans* (1925), were followed by others, including *The Autobiography of Alice B. Toklas* (1933), which tells of her own life through a fictionalized account of ALICE B. TOKLAS, in reality her secretary/companion since 1907 and lifelong lover. In 1934 Gertrude Stein's opera libretto *Four Saints in Three Acts*, with music by Virgil Thomson, was produced in New York. From wartime experiences in Europe she produced several works, including *Brewsie and Willie* (1946), about American GI's in France. Always an experimentalist with language and writing, devoid of emotion, Ms. Stein, a literary "cubist," was more than anything a hostess and collector of people, for whom, said one admirer, she had "an insatiable appetite." Gertrude Stein died in 1946 in Paris.



SOURCE: Women's Book of World Records and Achievements, Lois Decker O'Neill, 1979

GRACE HILL TURNBULL, 1880-

Sculptor, Painter, Writer

When Grace Hill Turnbull was twenty-seven years old, she wrote in her diary, "I here register a vow, which I pray I may keep, never to undertake an ignoble piece of work for the sake of money." The fulfillment of that pledge is evident in the sensitive, expressive, and individualistic works created by Miss Turnbull, one of Maryland's finest sculptors and painters. Miss Turnbull, has won numerous art awards and prizes in recognition of her artistic talents, and her work has been exhibited in New York, Philadelphia, Baltimore, and Washington. In addition, she has shown considerable literary skill, which is revealed in her books and letters.

Grace was the youngest of the five Turnbull children, born on December 31, 1880, in Baltimore. The family lived on Park Avenue but spent the summers at "La Paix," a country house built on Grandfather Turnbull's estate near Towson. As the "tomboy" of the family, Grace was the one child who rebelled against the order and strong traditions of the household.

In 1902 Grace went abroad to study languages and sculpture. Back in Baltimore, Grace began experimenting with painting miniatures and then she tried painting full sized portraits of members of her family and some friends.

When the United States entered World War I, Grace found she could not remain at home painting while men were dying, so she joined the Red Cross serving as a volunteer in France and Germany for about a year. She returned home just before her father's death. To offset her grief and also all the ugliness she had seen in Europe, Grace turned to her painting.

After her mother's death and the death of her brother, Edwin, the same year, Grace decided to build a smaller house for herself and her sister Eleanor. Her brother, Bayard, an architect, gave her the professional help she needed for that task. The house was handmade. Grace's wood carvings are found everywhere. The surrounding garden, reflecting the principle of growth in nature, called for sculptures as embellishment. So in building her house and creating her garden, Grace Turnbull moved from painting to sculpture and soon was producing more works.

Busy as she was painting and sculpting, she also found time to write. Her charming and profound autobiography, Chips From My Chisel, appeared in 1953. She was a writer of letters to the editor, and her letters against war, racism, bigotry, and alcoholism have appeared in the Baltimore Sun. Some of her letters had to do with prisoner rehabilitation. She visited women's prisons armed with the idea of lifting the morale of the prisoners through literature. When she gave up sculpture at the age of eighty-six, she took up a new humanitarian endeavor, that of reading to the patients at the Keswick Home for Incurables.

> At the age of seventy-three, when she was writing her memoirs, Grace Turnbull said of herself: "I have not yet created that one supremely beautiful thing I had hoped to leave to posterity and which would have constituted my excuse for being. I have an awful suspicion that it is not from such privileged homes as ours that the most distinguished performance usually comes..."

SOURCE: Notable Maryland Women Tidewater Publishers.

ANNE TYLER

"To read a novel by Anne Tyler is to fall in love!"
—PEOPLE MAGAZINE

Anne Tyler's novels are a rare mixture of laughter and tears. Critics have praised her fine gift for characterization and her skill at blending touching insight and powerful emotions to create superb entertainment.

by Anne Tyler

MORGAN'S PASSING
SEARCHING FOR CALEB
IF MORNING EVER COMES
THE CLOCK WINDER
A SLIPPING-DOWN LIFE
THE TIN CAN TREE
EARTHLY POSSESSIONS
CELESTIAL NAVIGATION

Dinner at the Homesick Restaurant

"Anne Tyler is surely one of the most satisfying novelists working in America today . . ."

—CHICAGO TRIBUNE

A Note About the Author

Anne Tyler was born in Minneapolis, Minnesota, in 1941 but grew up in Raleigh, North Carolina, and considers herself a Southerner. She was graduated at nineteen from Duke University, where she twice won the Anne Flexner Award for creative writing, and became a member of Phi Beta Kappa. She has done graduate work in Russian studies at Columbia University and worked for a year as the Russian bibliographer at the Duke University Library. This is Miss Tyler's ninth novel, and her stories have appeared in such magazines as *The New Yorker*, *The Saturday Evening Post*, *Redbook*, *McCall's*, *Harper's*, *The Southern Review*, and *Quest*. She is married to a psychiatrist, Taghi Modarressi, and she and her husband now live in Baltimore, Maryland, with their two daughters.

Annapolis author is winner of Newbery Award for children's book

THE SUN, Sunday, March 6, 1983

By Randi Henderson
Sun Staff Correspondent

Annapolis

WHEN the news came earlier this winter that she had won the nation's most prestigious award in children's literature, Cynthia Voigt was mixing mayonnaise into potato salad and putting a pot of water on to boil for sausages.

The phone rang, Mrs. Voigt recalls laughingly, "and I answered it. And somebody asked for Cynthia Voigt and I said, 'Yes?' She said, this is so-and-so, the chairman of the Newbery committee. And then she went on talking."

But somehow the word Newbery threw a block between Mrs. Voigt's ears and her brain.

"I had stopped effective listening. It was incredible. I'm sure my students do this all the time, but I don't. When I hung up the phone I realized I wasn't sure just what she had told me."

The Sun/Clarence B. Garrett

Story time: From left are Jessica, 12, Mrs. Voigt and Peter, 5.

What she had been told, Mrs. Voigt now knows, is that "Dicey's Song" (Atheneum, $10.95), her insightful and moving story of four children making a home for themselves on Maryland's Eastern Shore, had just been named the winner of the 1982 Newbery Award for "the most distinguished contribution to American literature for children."

"This is mind-boggling stuff," she says now in a voice more offhand than boggled. "This is the award, right?"

"Here's what I think I just heard," Mrs. Voigt told her family that January evening, and another call, this one from the director of the children's department at Atheneum, confirmed her suspicion. The Voigts broke out the champagne to go with the sausage and potato salad.

Peggy Coughlan, acting chief of the children's literature center of the Library of Congress (who got her start in Baltimore's Enoch Pratt system) and chairman of the Newbery committee, remembers the conversation, too. "I was so tickled," she recalls. "It's marvelous when it comes to someone who hadn't even given it a thought."

And when she considers the merits of "Dicey's Song," Ms. Coughlan waxes eloquent. "The setting is beautifully handled," she praises. "The characters are very well-drawn. They move by themselves, you're not conscious of the author pulling strings. One of the things that fascinated us [on the Newbery committee] was how a story without an eventful plot, a story of relationships, could be so strong."

Mrs. Voigt, dark-haired and intense, dressed in blue jeans and a sloppy shirt, talks about her characters in a way that makes the judgment of the 15-member Newbery committee understandable. "What you're waiting for," she says, speaking of the writing process, "is for the characters to come up alive. Which they do, if they're going to. Generally they start having their own necessities."

She accepts the praise for "Dicey's Song" without false humility. "Thank you," she says when told how wonderful the book is. "I know." She adds, "My book was judged the most distinguished contribution. I think I can see something of their decision."

But she hasn't run off and quit her teaching job at the Key School (she teaches English — "what else?"; her husband works there, too, as a classics instructor) because of the award.

Despite her own faith in the worth of her work, Cynthia Voigt admits she was overwhelmed by the honor.

"I'm 40, I've lived a number of years and I've had ups and downs," she says. "I like to think that I have a sense of what's real in my life. This thing knocked me over. I couldn't go to sleep that night. I heard the cuckoo clocks ringing until 4 in the morning. I knew you could stay awake worrying about things. I had never realized that you could stay awake simply because you were so excited.

ABOUT THE AUTHOR

CYNTHIA VOIGT was raised in Connecticut and was graduated from Dana Hall School and Smith College in Massachusetts. For a number of years she was a teacher of English and classics and before that she worked at "various jobs in various states."

She lives in Annapolis, Maryland, with her husband, their two children, and the family dog. In addition to writing and teaching (to which she has recently returned), she enjoys cooking, eating, crabbing, and family summers on an island in Chesapeake Bay.

Homecoming, which was her first novel, was nominated in 1982 for the American Book Award. *Dicey's Song* is a sequel to that book, and the winner of The 1983 Newbery Award. She is also the author of *The Callender Papers* and *Tell Me If the Lovers are Losers*.

See also
PERSONAL REFLECTION

profile

CHASSIE WEST, b. 1938

Writer of Young Adult Romances and Adventure Stories for Teen Readers

A resident of Columbia, Maryland, Chassie (say CHAY-see) West first wrote for her high school newspaper but soon became more absorbed in the theater. Winner of state-level Best Actress awards, she earned a B.A. in drama and literature at Howard University. She credits her acting and theater experience for an ear sensitively tuned to authentic dialogue and characterization. Then, a creative writing teacher at Antioch College, Baltimore campus, in 1971, prodded West to write professionally.

Chassie West had not intended to write teen romances, but she learned that a Silhouette Books editor seeking to create a new "First Love" line was looking for a black author who could write engagingly about positive black experience. Within two weeks West was working on her first novel, Lesson in Love, which she published in 1982 as Tracy West.

ACY WEST
The Butterflies of Freedom

West's interests transcend arbitrary boundaries. Under the pseudonyms Tracy West and Joyce McGill and her own name, Chassie West has written for and about girls and boys, blacks and whites, in stories that range from romances to adventures to mysteries--sometimes all three in one. Characters mature and develop while they overcome their own but universal problems, no matter their race or other life condition.

In McGill's Country Boy, Billie finds herself falling for the awkward farm-bred newcomer even before she anonymously orchestrates his becoming a high school athletic hero. West's computer-adventure stories actually incorporate short computer programs into the plot. Classroom teachers use these Scholastic Micro Adventure books to spark interest and encourage computer literacy. Tracy West's newly released The Butterflies of Freedom is a mystery in which a trio of contemporary teens probe the meaning of their respective descents from slaves and slaveholders as they try to save a black island-enclave from high-rise resort development. An endangered species of butterflies, family pride and shame, and a nineteenth-century mansion with secrets all interplay to an historic discovery.

Chassie West writes so that teenagers will read. Her books present characters of the '80s--vivid and believable in dress, speech, and habits--who grow as they work out a personal conflict or dilemma. Careful to avoid sermonizing, West suggests, for example, ways to stand up for what is right for oneself. She encourages acceptance of human diversity and reassures her readers they are not alone with their problems. Parents appreciate that West's novels are innocent as well "in."

Chassie West has now written sixteen books, including two for the Nancy Drew series, which appear "authored" by Carolyn Keene. She looks forward to the continuing adult challenge of speaking to and for younger readers.

Florence Widutis

THE WORLDS WHO'S WHO OF WOMEN

WIDUTIS, Florence, b 29 May 1912, Philadelphia, Pennsylvania, USA Author/Educator. m. George W Widutis, 21 Mar. 1941 (deceased) 2 daughters. *Education*: BS, magna cum laude, New York University, 1956, MEd, University of Maryland, 1961; additional studies St Louis University, University of Mexico, University of Ghana, Hill Center/of Psychosynthesis in Education, 1978-81. *Appointments*: Opinion Analyst, United Nations Information Office, 1943; Program Information Exchange (public affairs organisation), Editor and Executive Director, 1944-47; Faculty, Arcane School of Meditaiton, 1950-53, Pilgrims, Editor and Publisher, 1956-60, High School Social Studies Teacher, 1957-76; Editor and Publisher, Beautiful Day Books, 1976-86; Freelance writer and workshop facilitator, 1976-86 *Creative works*: Books "Here's How It's Done" popular education guide; "YOurs Is the Power" Spiritual-psychological self-help; Books for New Age Children and Youth" reviews; "The True Path" novel for teens; "The Person and the Planet" curriculum; Articles and workshops on self-transformation, social change, hunger, population, US-Soviet relations. *Memberships*: International Meditation Group For the New Age, E. Coast Symposium Co-ordinator 5 years; Wayfarers Club, President; William Penn House Board; Adelphi Friends Meeting Peace and Social Order and Sanctuary Committees; International Institute of Transpersonal Diplomacy, Secretary, Editor, Board and Advisory Council Member, Workshop facilitator. *Honours*: National Honor Society, High School; Honorary Society for Academic Achievement, New York University. *Address*:

Books and Seminars on The Inner Journey and Outer Service

Also See - PERSONAL REFLECTIONS

SARAH ELIZABETH WRIGHT

Sarah Elizabeth Wright was born in Wetipquin, Maryland, December 9, 1928. A poet, novelist, teacher of writing, social activist, lecturer, wife and mother, Wright is a fighter who bubbled with life and extends herself unselfishly to others.

Wright attended Wetipquin Elementary School and Salisbury Colored High School. It was in the third grade that she began writing rhyming lines. It is to her mother and father that Wright attributes her ability to endure the painful writing of her novel, This Child's Gonna Live. They taught her that "no matter how much the hurting, one must keep on going."

It was at Howard University that Wright's rebellious spirit, concern for her fellow man, and search for truth were nourished. One noteworthy experience was her acquaintance with Langston Hughes while at Howard. After leaving Howard, Wright ventured to Philadelphia where she assisted in founding the Philadelphia Writers' Workshop. She was then lured to New York to work with the Harlem Writer's Guild. During her participation in the Guild, Wright helped to organize the First National Conference of Black Writers (1959), the Second National Conference of Black Writers (1965), and the Congress of American Writers (1971). Also, during the mid-sixties, Wright joined forces with other black women to form the Cultural Association For Women Of African Heritage, which was to help black women see themselves as having personal and human worth.

Wright's book, Give Me A Child, was co-authored with Lucy Smith in 1955. These poems provide a spectrum of the human condition. In 1969, Wright published her award-winning novel, This Child's Gonna Live. The novel is one of the most lyrical and excruciating love stories written. It is a studied portrait of the interpersonal effect of social and economic oppression and then regeneration. This novel was selected by the New York Times as one of the most important books of 1969 and the Baltimore Sun chose it for their 1969 Readability Award.

> "Sarah E. Wright is a writer to be reckoned with. She is not a part of a limited movement: she is a part of a human movement. She has not sought to create a new idiom a new black aesthetic, but rather has consciously sought the means by which to articulate her own truth of "her people...herself in response to the world." She embraces her roots, but she does not reject values from other cultures. She has sought inspiration, humanity, and nobility from wherever they existed, but what she captures is her own black experience."

Source: AFRO AMERICAN FICTION WRITERS AFTER 1955: DICTIONARY OF LITERARY BIOGRAPHY. Vol. 33. Detroit: Gale Research Company, 1984, 350p., p. 293-300

Woman of Courage: H. Margret Zassenhaus

H. MARGRET ZASSENHAUS (1916 -)

Dr. H. Margret Zassenhaus, born in Hamburg, Germany, has lived in the Baltimore area since coming to the United States in 1952. She has been in private practice since 1954, specializing in internal medicine and has hospital privileges at Greater Baltimore Medical Center and Maryland General Hospital.

Zassenhaus is best known for her work against the Nazis. Her first act of defiance was as a schoolgirl when she refused to salute Hitler as ordered. One day, out of desperation she broke a classroom window rather than obey the order, and as a result she was left alone.

During the years that followed she earned a degree in Scandinavian languages while taking medical classes at the same time. After completing her studies she was hired by the Department of Justice to censor mail written by Jews in Polish ghettos to friends and relatives in Scandinavia. She used this opportunity to pursue her work against the Nazis. Instead of deleting passages from the letters, she wrote messages in the margins asking for help and offering hope.

Later when she was given a more responsible position, that of supervisor of Scandinavian political prisoners, she saw this as an opportunity to do even more although it meant putting herself at greater risk. Because she worked for the Department of Justice and ranked above the guards and officials in the camps, they were fearful of her. Thus, she was able to carry our her work with relative ease. Through her efforts and connections with the underground, she was able to save 1,200 prisoners from execution.

In 1952, she followed up on an offer made by William Anderson, a physiology professor at the University of Maryland Medical School, and came to Baltimore. She became a U.S. Citizen in 1957.

WALLS — YESTERDAY AND TODAY

Walls . . . walls of cement, brick, and wire — and walls built by prejudice, fear, hate, and what is worse, indifference. Walls that blocked our minds and rendered us insensitive to the pain inflicted on others.

These were the walls of the Third Reich — the walls of a people who took freedom for granted and in doing so lost it.

This is the voice of Hiltgunt Zassenhaus — the voice of a woman who took freedom at its word — as well as at a substantial risk — and in doing so won it back for many others.

There are numerous lessons to be learned from Dr. Zassenhaus, a woman whose quiet, but valiant defiance and undermining of the Gestapo saved more than 1,000 lives. She shows us that we must remain open-minded; that we must stand by our convictions; that one person *can* make a difference.

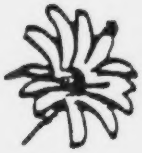
Perhaps more than anything, she shows us that we must challenge apathy and complacency and passivity. This was true in the 1930s and '40s. It was true in the mid-1970s, when she wrote her aptly titled book, "Walls." And it is just as true in the mid-1980s.

Continued from the prologue of her book:

Hitler's Germany happened many years ago, but it could happen today. Again we are living in a world torn by some of the same forces that either activated or paralyzed the German people. We must identify with them in their bewildered confusion, for although Hitler is dead, he is still alive. He will live on as long as the walls remain. . . .

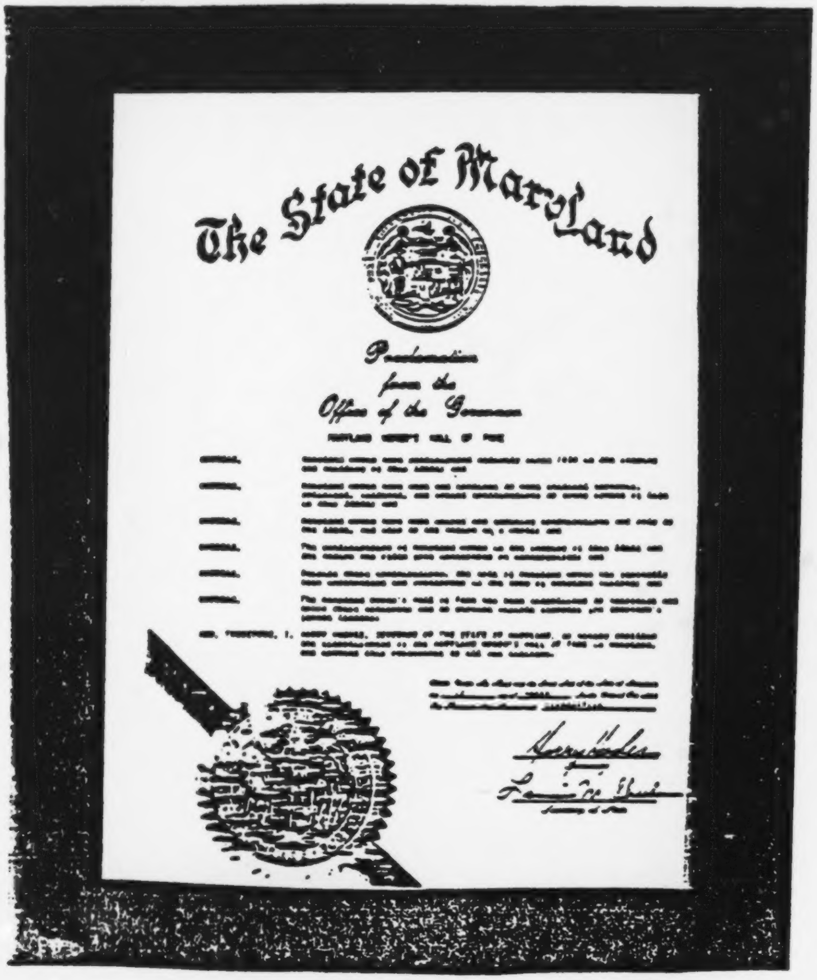
SOURCE: SUN MAGAZINE,
Baltimore Sun,
September 22, 1986

MARYLAND WOMEN'S HALL OF FAME



MARYLAND WOMEN'S HALL OF FAME

In celebration of its 20th anniversary, the Maryland Commission For Women joined the women legislators of the Maryland General Assembly in 1985 in establishing a Maryland Women's Hall of Fame. It was established to recognize and honor Maryland women who have made significant economic, political, cultural, and social contributions to every sphere of life in the State. In acknowledgement of the active participation of Maryland women in the shaping and building of the State, Governor Harry Hughes issued a proclamation proclaiming the establishment of the Maryland Women's Hall of Fame.



The State of Maryland

Proclamation
from the
Office of the Governor

MARYLAND WOMEN'S HALL OF FAME

The State of Maryland

Proclamation
from the
Office of the Governor

MARYLAND WOMEN'S HALL OF FAME DAY
MARCH 1, 1988

WHEREAS, The glory and the promise of the State of Maryland has been nurtured and enhanced as a direct result of the devoted efforts of our distinguished women leaders... including those involved in the Maryland Commission for Women as well as the outstanding Women Legislators of our Maryland General Assembly; and

WHEREAS, Maryland women have participated since 1634 in the shaping and building of this State, and they continue to make critical economic, political, cultural and social contributions to every sphere of life for our citizens; and

WHEREAS, The participation of Maryland women in the shaping of our State and nation has often gone unrecorded or unrecognized; and

WHEREAS, Despite these tremendous contributions, the role of Maryland women has generally been undervalued and overlooked in the body of Maryland history... and the Maryland Women's Hall of Fame nobly seeks to honor these achievers and to provide visible examples for tomorrow's future female leaders.

NOW, THEREFORE, I, WILLIAM DONALD SCHAEFER, GOVERNOR OF THE STATE OF MARYLAND, do hereby proclaim March 1, 1988 as MARYLAND WOMEN'S HALL OF FAME DAY in Maryland, and do commend this observance to all of our citizens.

Given Under My Hand and the Great Seal of the State of Maryland,
this First day of March
One Thousand Nine Hundred and Eighty-eight

William Donald Schaefer
Governor

Secretary of State

The Maryland Women's Hall of Fame was created in 1985 to honor Maryland women who have made unique and lasting contributions to the State and the Nation and who provide visible examples of achievement for tomorrow's female leaders.

1985 Honorees

Margaret Brent
Rachel Carson
Rita Charmatz Davidson
Gladys Noon Spellman
Harriett Ross Tubman

1986 Honorees

Lillie Carroll Jackson
Saint Elizabeth Ann Seton
Henrietta Szold
Jeanette Rosner Wolman
H. Margret Zassenhaus

1987 Honorees

Clara Barton
Frances Ellen Watkins Harper
Juanita Jackson Mitchell
Mary Shaw Shorb
Helen Brooke Taussig

1988 MARYLAND WOMEN'S HALL OF FAME

THE HONORABLE BARBARA A. MIKULSKI
SADIE KNELLER MILLER
MARY ELIZA WATTERS RISTEAU
MARTHA CAREY THOMAS
THE HONORABLE VERDA F. WELCOME

VERDA FREEMAN WELCOME (1907-)

The Honorable Verda Freeman Welcome - politician and civil rights and community activist - was born in Lake Lure, North Carolina, one of fifteen children of truck farmer John and Docia Freeman. Following the death of her mother and faced with a limited amount of money for education, Welcome worked during the day and attended school in the evening. Because of the strain on her, she was encouraged to drop out of school which she refused to do and came to Baltimore in 1929 instead.

Welcome continued her education in Baltimore and graduated from Coppin Normal School and Morgan State College. She later earned her M.A. degree from New York University and taught in the Baltimore City Public Schools for eleven years. She has an Honorary DD.L. from Howard University and Honorary D.S.S. from the University of Maryland.

In 1959, she was elected to the Maryland House of Delegates to represent the Fourth District of Baltimore City - the first black woman to achieve that distinction. She served as a Delegate until 1962 when she was elected to the Maryland Senate, becoming America's first black state senator. She served in the Senate until 1982.

Significant among her legislative accomplishments during her distinguished political career is the passage of legislation dealing with such issues as: discrimination in public accommodations, funding for the construction of Provident Hospital, mixed marriages, equal pay for equal work, harassment of welfare recipients, illegal employment practices, the Maryland Commission on Afro-American History and Culture, voter registration, university status for Morgan State, abolishment of capital punishment, creating the rank of lieutenant for policewomen in Baltimore City, and reforms in the state's correctional facilities among many other issues which have impacted the lives of Maryland's citizens.

Welcome credits her accomplishments to the support of her late husband, Dr. Henry C. Welcome, of whom she has said, "everything I've done I owe to him, he's my backer."

1988 INDUCTEES - MARYLAND WOMEN'S HALL OF FAME

BARBARA ANN MIKULSKI (1936-)

Born in Baltimore, Maryland, U.S. Senator Barbara Ann Mikulski is the great granddaughter of Polish immigrants and the oldest of three daughters. She was educated in local parochial schools in Baltimore; received her B.A. degree from Mount St. Agnes College in Baltimore, and her M.S.W. degree from the University of Maryland School of Social Work.

When Mikulski was elected to the U.S. Senate in November 1986 she became the 16th woman to serve in the Senate. With her election to the Senate, she achieved a number of "firsts:" the first Democratic woman to hold a Senate seat not previously held by her husband; the first Democratic woman ever to have served in both Houses of Congress; and the first woman ever to win a statewide election in Maryland.

Her first political battle in the late 1960's involved working to save a neighborhood scheduled to be destroyed to make way for a proposed highway. Deciding that it would be better to be "inside" City Hall, she ran for and was elected to the Baltimore City Council. Mikulski served for five years on the Baltimore City Council where she became known as an effective hands-on representative of the people.

In 1976, she ran for the Third District seat in the U.S. House of Representatives. Arriving to take her seat in January 1977, it didn't take her long to learn her way around Capitol Hill. She maintained a 50-year Baltimore tradition by getting appointed to the Merchant Marines & Fisheries Committee. She also turned a few heads by becoming the first woman ever appointed to the powerful Energy & Commerce Committee. During the ten years she served in the House she left her permanent mark on many important pieces of legislation, including funding of shelters for battered spouses, funding for the dredging of the Baltimore harbor, and an omnibus anti-terrorism bill which improved passenger safety on the high seas.

Her theme for her work in the U.S. Senate is "Getting Maryland and our country ready for the future." She intends to do that through her work as a member of the Appropriations Committee, the Environment & Public Works Committee, the Labor & Human Resources Committee, and the Small Business Committee.

SADIE KNELLER MILLER (1897-1920)

Sadie Kneller Miller - pioneer woman photojournalist - was born in Westminster, Maryland, the only child of Samuel and Martha Kneller. In 1885, she graduated from Western Maryland College and joined the staff of the Westminster *Democratic Advocate*, where she was able to pursue her interest in writing.

She later moved to Baltimore with her parents and began writing for the *Baltimore-Telegram*. She became known as "the only woman baseball reporter in the country" while covering the old Baltimore Orioles. Her work in sports led to an interest in photography. She later earned the distinction of being one of the few women to successfully combine the occupations of writer and photographer.

Miller's skill with the camera was soon recognized by *Leslie's Illustrated Weekly* after she submitted photographs of Spanish-American War activities at the Naval Academy to them. As a result, she was later given a permanent position at *Leslie's* and thereby began a sixteen-year series of unusual assignments, exclusive interviews, daring exploits, and "firsts."

At home she scooped all national publications with such historic photos as: the Baltimore fire of 1904; the Taft inauguration; exclusive on-the-floor photographs and interviews of five Democratic conventions; and famous portraits of Teddy Roosevelt and Susan B. Anthony (the last formal one shot a few days before Anthony died).

Her reputation was based on the illustrated articles she filed from abroad (becoming known as "the only woman war correspondent in the world"): from the firing line in Morocco; from the gold rush in the Yukon; from "independent" Cuba; from the leper colony in Hawaii; from the Coronation of George IV; from Czarist Russia; and from Turkey and the German bastion on Helgoland just before World War One.

One of her last scoops was the photographic coverage of the raising of the *Maine* in 1912. Her most widely reprinted piece was an interview with Pancho Villa at his guerrilla base in the Mexican mountain in 1916.

Until recently, when Dr. Keith Richwine at Western Maryland College, re-discovered and resurrected the life and times of Miller, her illustrious career as one of the best known, most adventuresome writer/photojournalists of her time, her name and works had slipped into oblivion.

MARY ELIZA WATTERS RISTEAU (1890-1978)

A native Marylander, political activist Mary Eliza Watters Risteau was born in Towson, Maryland. Following her graduation from Towson High School, she taught in the Baltimore County school system until she moved to a farm in Harford County. There she began a new career of managing a dairy farm. Later, at the urging of Governor Albert Ritchie, she earned a law degree from the University of Baltimore Law School.

Education and agricultural matters were areas of major concern to her throughout her political life. One year after women won the right to vote, Risteau entered into the political arena and became the first woman to be elected to the Maryland House of Delegates. She was appointed to committees on agriculture, education, library and the Chesapeake Bay. It was during her second term that she worked on the passage of a successful Equalization Plan, a plan that included a minimum teacher's salary schedule and a State subsidy for the poor counties.

In 1935, after serving three terms in the House of Delegates, Risteau was elected to the State Senate, where she was chairman of the Agriculture Committee and a member of the Education and the Finance Committees. As the first woman elected to the State Senate, she also became the first woman to preside over both chambers of the Maryland General Assembly.

Among Risteau's other firsts were: first woman to serve on the State Board of Education; establishing the first Retirement System for Baltimore County school teachers; first woman clerk of a circuit court (Harford County); and first woman state commissioner of loans.

She is credited with paving the way for Maryland women in politics and education, though her achievements were accomplished not in an urban setting but in a rural one where the environment is much more conservative.

MARTHA CAREY THOMAS (1857-1935)

Martha Carey Thomas - pioneer educator and feminist - was born into a family of prominent Baltimore Quakers, the oldest of ten children. She attended a local dame's school in the mid-1860's. When the schooling thought appropriate for young ladies came to an end, Thomas became jealous of the opportunities afforded her brothers.

In 1872, Thomas persuaded her father to allow her to attend a newly opened school for girls in New York. While studying there her father asked her to investigate Cornell University for him. He later decided that it had been a mistake, because as soon as she saw it she was determined to attend. Though her father publicly approved of education for women, he did not approve of his daughter going to a real college and in particular a co-educational one. He did, however, relent and Thomas received her bachelor's degree from Cornell in 1877.

In the fall of 1877, she made application to the Johns Hopkins University. She was reluctantly admitted for a masters degree, the first woman to enter a Hopkins graduate course. Prohibited from attending lectures, Thomas' enthusiam waned and after completing one year she withdrew, "rejecting the crumbs." Forty years later she would become the first woman to receive an honorary degree from Johns Hopkins.

While studying in Europe, Thomas heard of a proposed women's college at Bryn Mawr, Pennsylvania and applied for the presidency. A man was chosen instead and Thomas was appointed Dean of the College and first Professor of English. Though she was very busy with her work at Bryn Mawr, she often returned to Baltimore to work on other projects dear to her. One such project was the need for a school where girls could obtain an education which would prepare them for a good college. This project resulted in the opening of the Bryn Mawr School for Girls in Baltimore in 1885.

Thomas is perhaps best known for having facilitated the admission of women to the Johns Hopkins Medical School. With the help of four of her friends, a total of $500,000 was raised to aid the Medical School in its financial struggle. The funds raised were used as a leverage to get the university to accept the women's terms. Thus, thanks largely to the efforts of these five women, women were to be admitted on precisely the same basis as men. There were three women among the first class to enter the Johns Hopkins Medical School in 1893.

STUDENT ACTIVITY

TO DO AND DISCUSS:

1. Read the profiles of the 1988 honorees inducted into the Maryland Women's Hall of Fame.
2. Who do you find most interesting? Why?
3. Create your own Maryland Women's Hall of Fame. In the space below draw or paste a picture of a notable woman in your community and/or write a description of her accomplishments.

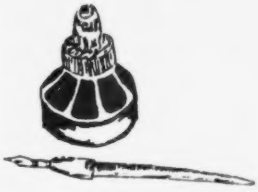
Women's Hall of Fame

PERSONAL REFLECTIONS

This section includes questionnarie responses from the Maryland women writers listed below. Please note that these reflections are only a small sampling of Maryland's diverse women writers. A copy of the questionnaire is included on the next page and may be duplicated to use in interviewing local authors.

PERSONAL REFLECTIONS: MARYLAND WOMEN WRITERS

Carolyn Barranca
Maurine H. Beasley
*Evelyn Torton Beck
*Virginia Walcott Beauchamp
Raphaela Best
*Christine Brennan
Anne M. Brooks
Janet Calico
Beverly Courtney Crook
*Rosemary Fitzgerald
Kathryn R. Gerhard
Nancy M. Goor
Susan Hlesiack Hall
*Elaine Hedges
Mary Downing Hahn Jacob
Ann Jensen
Helen Pierce Jacob
Rebecca C. Jones
Ann B. Knox
*Mollee Kruger
Sallie Kravetz
Lila Line
Clarinda Hariss Lott
Mary I. Love
Faye Moskowitz
*Phyllis Reynolds Naylor
Geeta Pati
Marilynn J. Phillips
*Nora Roberts
*Colby Rodowsky
Vera Foster Rollo
Donna Sebly
Donna Shoemaker
Melody Simmons
*Mary Carter Smith
Jean Steinshower
Dorothy Sucher
*Cynthia Voigt
*Florence Widutis



*These women are also included in the PROFILES Section.

SAMPLE

MARYLAND WOMEN'S HISTORY PROJECT

QUESTIONNAIRE: IN HER OWN WRITE

NAME ____________________

ADDRESS ____________________ PHONE __________

AREA OF INTEREST ____________________

(Use additional paper if necessary)

I. Involvement in Writing

Briefly describe your involvement in your area of writing. Is writing your career or a special interest? What kinds of materials do you write?

II. Interest and Training

How and when did you first become interested in your field? Did certain people or events encourage or inspire you? Describe any training you received or are now receiving. If writing is your career, what preparation did you need?

III Creative Process

How do you prepare yourself for beginning or doing your writing? Where do you get ideas or your motivation?

IV Challenges and Rewards

What are the most rewarding or interesting aspects of your work as a writer? What are the problems or special challenges you face? What benefits do you see for students in writing? If you could accomplish anything you wanted to in your field, what would that be?

V. Women and Careers in Writing

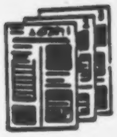
Did you (or do you now) experience barriers or special opportunities in your field because you are a woman? What advice would you give to a young woman considering a career in writing?

VI. Additional Comments

Add anything that you would like to say that was not included in the questionaire.

TO DO:

Use this sample questionnaire to interview women writers in your community.



PERSONAL REFLECTIONS

NAME: CAROLYN M. BARRANCA AREA OF INVOLVEMENT:

EDITOR--NEWS--OP-ED

Responsibilities, Challenges, Rewards:

As an editor for two daily papers, I am responsible for the Op-Ed page which is an opinion page covering national, international and local issues. We have a "stable" of fine writers from Washington, D.C. and working with them is quite demanding but challenging. I also am an assistant news editor filling in when necessary and assistant managing editor when the job requires. This means managing the newsroom staff as well as news content. It's very exciting!

Interest:

Writing seemed easy enough. I became involved first as a free-lancer, then as a student in college, then as an intern at a paper. Then, I was a reporter and eventually an editor. I had encouragement from several editors and my husband. Yes, there are special barriers to women. In this paper, there are NO women senior administrators.

Preparation:

Preparation includes not giving up! You must write, write, write, make lots of friends in the field, and work for free if necessary.

Future:

A real barrier for women is crossing the "confort" zone in the good old boy network. Once it's broken at your organization, the way is clearer. At ours, weekly staff meetings have no women present. A tough nut to crack.

Additional Comments:

Women do not realize the depth of discrimination at the work place. The teasing, the "feminist" jokes, the flirtations are all ways of keeping women within the boundaries men determine. Make no mistake, the men have the power. We must make them give us the power so we can change those rules for the betterment of all.

PERSONAL REFLECTIONS

NAME: DR. MAURINE H. BEASLEY AREA OF INVOLVEMENT:

WRITING, EDITING, JOURNALISM

Responsibilities, Challenges, Rewards:

I write and edit books on women's roles in the profession of journalism. Publications include (co-author) Women in Media: A Documentary Source Book; (co-editor) Voices of Change: Southern Pulitzer Winners; (co-editor) One Third of a Nation: Lorena Hickok Reports the Great Depresssion; (editor) The White House Press Conferences of Eleanor Roosevelt. I also have written many academic articles on the history of women journalists.

Interest:

As a child, I loved to read books about women journalists. The "Peggy" series by Emma Bugbee was an inspiration to me. It's now out of print. I also liked autobiographies of women journalists, particularly Bess Furman's Washington By-line. I tend to believe you are what you read.

Preparation:

I started newspaper work in high school on my community paper in Sedalia, Missouri. I took double degrees in history and journalism in college (University of Missouri) and obtained a master's degree in journalism from the Columbia University Graduate School of Journalism. Then I worked for about 10 years for the Washington Post while getting my Ph.D at night in American civilization at George Washington University.

Future:

The field of journalism used to be a man's domain. This is no longer true. When I tried to get my first job, I received a nasty note from a newspaper editor who said he was "looking for a man." He added, caustically, "I hardly think *you* would do." Today women can move to the top in journalism because they should be aware of the need to plan their futures--to try to take some control over their lives.

Additional Comments:

I would encourage more young women (and men too) to master the skills of reading and writing. Something about the educational process turns off students. They don't find fun and genuine intellectual excitement in creative accomplishments. I think it is the fault of us as teachers. The most rewarding aspect of writing (and researching) to me is creating something unique where there was nothing before--of having a book on a library shelf due to my efforts.

111

Also see PROFILES

MARYLAND WOMEN'S HISTORY PROJECT

QUESTIONNAIRE: IN HER OWN WRITE

NAME Virginia Welcott Beauchamp

AREA OF INTEREST Women, History: Community Newspaper

I. Involvement in Writing

For more than 30 years I have written articles and editorials for the community newspaper where I live. I also write articles about Maryland history and women's letters and diaries. A year ago my book was published about a Baltimore woman during the Civil War period - A Private War: Letters and Diaries of Madge Preston, 1862 - 1868 (Rutgers University Press, 19778).

II. Interest and Training

I have always been interested in writing. When I was in 7th grade, I joined the staff of the school newspaper and worked as a reporter, proofreader, and later as an assistant editor. In college I took several courses in writing and later taught writing to both high school, college students. The best training is constant practice, and I write at least a few pages every week.

III. Creative Process

Where ideas come from is the biggest mystery of all - but new ideas constantly pop into my head. Usually they have to do with things I want to learn more about. Then I may do a lot of reading about my subject. Sometimes I make an accidental discovery that gives me a new idea. I usually have some notes to myself on points I want to cover! In the process, if satisfied that I know enough, I just begin. In the process of writing I may find that I need to know something else, to fill in gap, and then I do more reading or exploring.

IV. Challenges and Rewards

I most enjoy doing the detective work to learn about new things, especially when it means putting together lots of little pieces that I have discovered in different places. I also enjoy rewriting and polishing - trying to make the article as smooth and pleasant and interesting to read as I possibly can. That means leaving plenty of time before my deadline, so that I can read and reread, reshape what I have done. And then of course there is the final pleasure - to see what I wrote in print!

V. Women and Careers in Writing

Because I primarily write about women and their lives and their work, I have two special opportunities: one is to learn more about myself as a woman and about the history of all women; the other is to explore new areas of study. so little had been written about women in the past, that there is lots of opportunity to do detective work and make discoveries. In the early days when I was writing about women, I found it difficult to get my articles published. That was because most of the journals were edited by men, and they believed that work on women was not important. Luckily, that attitude has changed! In my work on women writers of the past, I discovered that many, many women were especially likely to write diaries and carry on the family correspondence. Since then, I have made diaries and letters my special interest. Now I know a lot about women's private writing and its history.

MARYLAND WOMEN'S HISTORY PROJECT

QUESTIONNAIRE: IN HER OWN WRITE

NAME Raphaela Best

AREA OF INTEREST Children and Adolescents

(Use additional paper if necessary)

I. Involvement in Writing

Writing is a the way I help myself understand the world of children and adolescents. Recently, I spent over a year becoming part of the world of adolescents and learning about their struggles to belong to a peer group that imposes clearly defined norms for membership. Children and adolescents are endlessly fascinating and worthy of respect.

II. Interest and Training

Years ago my closest friend Jessie Bernard -- an eminent sociologist, feminist, and author -- responded to my many observations about peer group and gender socialization among elementary school students by insisting, "Write down everything you're telling me. It's very interesting." From my graduate work in anthropology I had had the training to do participant observation research but lacked the confidence in my ability to create anything worthwhile. Jessie gave me the confidence I lacked. Without her encouragement -- and constant proding -- I would still be observing but not writing.

III. Creative Process

My ideas come from my work with students and my motivation stems from my interest in young people. The most serious problem is time since I don't so much write as rewrite. Mot ethnographic material requires moving about observations from topic to topic until it becomes clear where it best fits. This is probably one reason ethnographers produce fewer books than researchers whose data is statitical.

IV. Challenges and Rewards

Students today are beginning to write with a sense of who they are and that what they have to say is important and often interesting to their readers. They seem to acquire a greater feeling of self-worth when they realize that what they write is appreciated by both teachers and peers.

If I could I would like to help adults to understand the problems associated with growing up male and female in our society. The traditional gender roles assigned to girls and boys make it almost impossible for healthy, nurturing relationships to develop between the sexes. Thus, we have serious problems related to male-female relationships in adolescence and adulthood. I hope that some of the things I have written and have yet to be written will bring about beneficial change for both girls and boys.

V. Women and Careers in Writing

When I was a child I wanted to be an anthropologist when I grew up, but everyone in my small hometown in Ohio said, "You can't be an anthropologist. You're a girl." My teachers suggested strongly that I take home economics so that I might be prepared for my role as a wife and mother. I was a dismal failure in my home economics classes. I burned the breakfast I was instructed to prepare and couldn't sew a proper hem in my skirt. But, after getting a degree in music, I did earn a graduate degree in anthropology.

(Continued on next page)

MARYLAND WOMEN'S HISTORY PROJECT

QUESTIONNAIRE; IN HER OWN WRITE

NAME Evelyn Torton Beck

Also see PROFILES

AREAS OF INTEREST: Writing scholarly books and essays, personal essays, book reviews, and autobiographical sketches. I have written on a wide range of subjects which include women writers from an international perspective and hidden minorities among women. My most recent work has focused on analyzing the sexist, racist, and anti-Semitic assault on Jewish women (in high schools and on college campuses) known as "JAP baiting". I am at work on a new book on "Women and anti-Semitism."

I. INVOLVEMENT IN WRITING:

I write as part of my career as a scholar/teacher/activist. I write because I believe in the urgency and importance of what I have to say. I see my writing as part of my effort to create a better, more just world in which the diversity of all peoples across lines of race, gender, ethnicity, religion, age, sexual preference, class, and physical abilities will be respected, valued and included in the curriculum from kindergarden to post graduate work.

II. INTEREST AND TRAINING

I became interested in writing when I began to take myself seriously and realized that my voice could make a difference and that I could influence people's ways of looking at the world. I did not receive any special training, but many teachers along the way encouraged me to write clearly and to speak to the truth of my experiences. Since I am an immigrant from Austria who escaped the Nazis as a young child, English is my second (actually third) language. But because the United States offered me safety and nourished my soul, English feels like my "mother" tongue. I love to give speeches and I often publish my speeches (with a little editing), because spoken language is so clear and direct, and often so impassioned. I get the kind of energy and good feedback from live audiences that help me in my writing.

III. CREATIVE PROCESS

I think a great deal before I ever sit down to write; I like to let ideas percolate in my mind for weeks or even months at a time. I focus on a topic and then immerse myself in it almost subconsciously. I think about it when I am driving the car, or when I take a shower, or before I fall asleep, or in the first moments of awakening when I am fresh and open to new ideas. Whenever possible I try to jot down ideas as they occur to me, and when the same idea recurs in different forms, I know it is important. I also read a great deal and collect books, articles, book reviews as well as news items that seem to me will relate to my topic. I also talk to people and get their perspectives. I work best when I have a particular audience in mind--either a set of readers or a group of listeners. I cannot write in the abstract, but only in relation to some imagined audience whose values I think I understand. Even if I disagree with their perspective, itis important for me to imagine who I am speaking or writing to. Then I write out of my own experiences and understandings, but always in relation to some other.

IV. CHALLENGES AND REWARDS

The rewards are many. Knowing that you have some small part in changing the world by making people think anew is a major reward. Giving people pleasure and excitement is another. Helping people understand themselves better and especially making women feel more empowered is very important to me. Since I write as a member of several minorities, I know that my voice is especially needed. One of the major challenge I face is the lack of sustained time needed for writing. I have many things that have remained in the drawer for this reason. It is also not always easy to find the right voice for saying things that the dominant culture does not accept or want to hear. I look for strategies that will allow me to speak the truth.

Writing is a clarifying experience. You may think you have a good grasp of an idea, but putting it into words shows you the places that you need to think further. Writing is a way of learning and understanding. I think of writing as a problem solving technique. I feel that I have been fortunate to have had a wide audience and to have publishers actively seek my work. If I could accomplish anything else, I suppose it would be not only to write more books and reach more people, but also to develop a new form of writing that would feel like a new discovery, and excite people and make an even larger impact in the world. I actually have been thinking along those lines of creating an autobiography that would integrate pieces of speeches I have given, dreams I have recorded over time, childhood memories with the visual images of my paintings. I think I will need at least a year without other responsibilities to think about how that would take shape.

EVELYN TORTON BECK
(continued)

VI. WOMEN AND CAREERS IN WRITING

When I first started to write seriously I was already a grown woman and the mother of two children. It was in the 1960s and some of the worst barriers against women were already being challenged. I found that if I wrote about men's experience or male writers my work was much more valued than it was if I wrote about women. On the whole, I think this is still true. I would suggest to a young woman considering a career in writing that she be sure to find her own voice and not to think of the "market." I would also suggest she find women (or men) who really value women's experiences to mentor her. I would encourage her to take Women's Studies classes at the Univesity (or in High School if they are available) because they will provide her with information and analytical tools that will help her understand her position as a woman in a still male-dominated world. I would encourage her to read the writings of other women from past centuries, and to read her own work to other women. Women writers need that kind of nurturance and understanding.

VI. ADDITIONAL COMMENTS

If for any reason, a young woman feels isolated or alone as a member of any kind of minority, I would urge her to find someone she trusts (in or out of school) to talk to. No woman can write if she is hiding or feels ashamed of some aspect of herself. While this is true for all people, it is more true of women, because women are taught to please others and not call attention to their own needs.

VII. TITLES to recommend

A Room of One's Own Virginia Woolf 1928 (essays)

Three Guineas Virginia Woolf 1939 (essays)

Tell Me A Riddle Tille Olsen 1968 (short stories)

Silences Tille Olsen 1972 (essays)

I am A Woman--and a Jew Leah Morton 1926 (auto/fiction)

The Work of a Common Woman Judy Grahn 1978 (poetry)

She Who Judy Grahn 1980 (poetry)

Woman Warrior Maxine Hong Kingston 1972 (auto/fiction)

Bread Givers Anzia Yezierska 1925 (auto/fiction)

The Bluest Eye Toni Morrison 1972 (fiction)

Incidents in the Life of a Slave Girl Written by Herself
Harriet A Jacobs 1857 (autobiog)

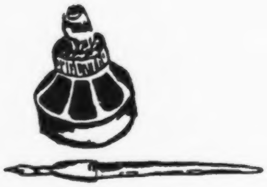
Tribe of Dina Melanie Kaye/Kantrowicz and Irena Klepfisz
1986 (essays, short stories, poetry)

MARYLAND WOMEN'S HISTORY PROJECT

QUESTIONNAIRE: IN HER OWN WRITE

NAME Eleanor M. Bobbitt

AREA OF INTEREST Poetry



I. Involvement in Writing

Writing poetry is a special interest. I taught high school English for 36 years. Whenever I was teaching poetry, I wrote poems and encouraged my students to write also.

II. Interest and Training

I became interested in poetry when I was in high school. Several fine teachers stirred my interest. However, I wrote very little until I began to teach in high school.

III. Creative Process

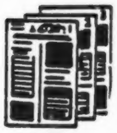
I read extensively in poetry of all periods. My ideas for poems have grown out of personal experiences - places I've seen or imagined, people I've met or observed, sounds that have fascinated me, paintings and photographs, the rhythms in the world of nature, music, colors, light and shadow.

IV. Challenges and Rewards

The most rewarding aspect of my writing has been the reactions of readers who recognize ideas similar to their own. For students, the chief benefits in poetry come from heightened senses and deeper and wider thinking.

V. Women and Careers in Writing

I have faced no barriers as a writer because I am a woman. I would tell a young woman that if she feels she has to write poetry, she should go ahead but keep it as a special interest. It is not a money-making career. In 1986, the year I was 70, my sister and I published The Threading Road, a book of my poems. It is available through me at 77 Scott Hill Drive, Hagerstown, Maryland 21740.



PERSONAL REFLECTIONS

NAME: CHRISTINE E. BRENNAN AREA OF INVOLVEMENT:

Also see PROFILES SPORTS WRITER--WASHINGTON POST

Responsibilities, Challenges, Rewards:

I am a sports writer for the Post, covering the Olympics. I've been in the business for four years, three in Miami as a sportswriter for the Miami Herald, the last year here in D.C. I write every day during the season, covering the issues and stories of the team. I also do features on other sports, and I covered the Olympics in L.A. for the Herald. I was the Washington Post writer covering the Washington Redskins football team.

Interest:

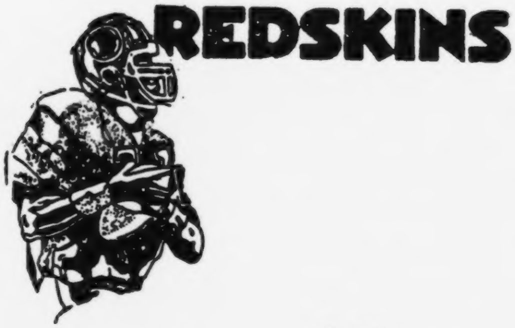
I've always loved sports, as a fan and participant. My parents have always treated me as a person, not "a little girl." Maybe this explains why I had a baseball mitt before I had a doll. There are some barriers and biases vs. women sports journalists, but I turn them to an advantage.

Preparation:

I earned a Master's in journalism from Northwestern University. A good background journalism and sports is essential for my job. I would advise anyone to enter this field--for improving your writing and reporting skills, for meeting people, for travel. It's important to get internships during college summers to gain experience on newspapers.

Future:

Now that locker rooms are basically open, I think women in sports journalism is a very exciting project with many opportunities. Hopefully, newspapers will have more than one or two women sports writers. Hopefully, there will be more women editors. Hopefully, women in sports journalism will no longer be an issue.



MARYLAND WOMEN IN THE ARTS

PERSONAL REFLECTIONS

NAME: Anne M. Brooks ARTS AREA: Writing

Involvement in the Arts:

I have published a book, THE GRIEVING TIME, a journal of recovery from the loss of my husband. (Delapeake Publishing) which has been bought by Doubleday and will be published by them in 1985. I have also written (as yet unpublished) a historical novel and numerous children's books.

Interest and Training:

I have always been involved in writing (scientific papers, newspaper articles, etc). In addition to college courses, I have taken one course in creative writing at the University of Maryland in 1981.

Creative Process:

My journal provided the material for THE GRIEVING TIME, but recent writing, since fiction, is strictly from the imagination except that which uses historical backgrounds.

Challenges and Rewards:

The rewards for me have been the numbers of people who say they have been helped by my book and the letters they have written. I have done 11 television interviews, and enjoy them. The biggest problem facing any writer is making contacts and getting published; for me the writing is the fun part. I would receive the most satisfaction from seeing one of my children's books published.

THE GRIEVING TIME
By Anne M. Brooks

As seen on "Hour Magazine," the BBC, and thousands of local tv stations.

THE GRIEVING TIME

By Anne M. Brooks
Illustrated by Ted Ramsey

"Both the illustrations and the writing of this book are stunning. **The Grieving Time** ***is a treasure."***
—Pastoral counseling center director

"It is so poignant in its moments of despair, so invigorating in its passages of elation that I genuinely cherish both it and its author."
—College president

118

Janet Calico

MARYLAND WOMEN'S HISTORY PROJECT

QUESTIONNAIRE: IN HER OWN WRITE

NAME Janet Calico

AREA OF INTEREST Creative Writing

I. Involvement in Writing

I write primarily fiction: novels and short stories. This is my "career", although I work full-time in the field of Graphic Design to support myself and my child.

II. Interest and Training

Although trained in visual arts, I switched to writing in my late 20's when I began doing comic strips for fun and discovered the words were more vital than the drawings. My writing training has been through workshops and conferences, several support groups, and reading.

III. Creative Process

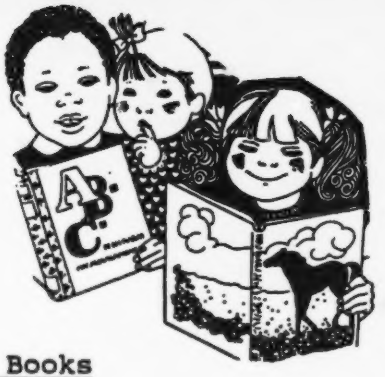
For the past several years I have been working with GUIDED VISUALIZATION as a method of reaching deeper levels in my writing, drawing images from my subconscious to then work with in the fictional form. This has proved to be a "gold mine" of information and inspiration.

IV. Challenges and Rewards

The most rewarding aspect of writing is to take words - and create entire WORLDS from them! The special challenge is making the writing communicate effectively to others, and also to dealing with the loneliness of this line of endeavour. The benefits: I can think of nothing more powerful, more satisfying, to do with a life.

V. Women and Careers in Writing

There is still sexism within the writing field, but it is diminishing. I would suggest forming support groups with other sympathetic writers (both male and female) to reinforce the courage required to write.



MARYLAND WOMEN'S HISTORY PROJECT

QUESTIONNAIRE: IN HER OWN WRITE

NAME Beverly Courtney Crook

AREA OF INTEREST Children's Books

I. Involvement in Writing

Writing for young people is a special interest that evolved through job-related writing. Although I have written one non-fiction book, I prefer writing fiction, which often reflects my interest in conversation.

II. Interest and Training

I have always been interested in writing, but it was not until I stopped outside work because of an illness in the family that I considered writing for children. My husband, who wrote under a pseudonym, persuaded me to try fiction and when my first story sold, I was hooked.

III. Creative Process

Ideas are elusive and the best ones pop up unexpectedly I think most of mine have come from travel, reading, and listening to young people. My ideas usually require some research before beginning to write.

IV. Challenges and Rewards

My greatest reward is to have someone read and enjoy what I have written. It is just as well that I do not expect great wealth, because that is hard to come by in the juvenile field. Anyone hoping for a blockbuster advance should try adult fiction.

V. Women and Careers in Writing

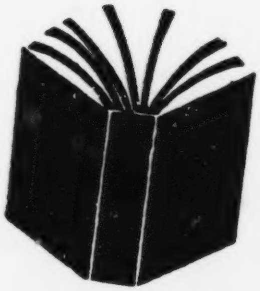
I believe that writing is judged on merit, not gender. The best advice I reveived about writing was to write -- at every opportunity. That is still good advice

Biographical note:

I am a native Marylander who grew up in Carroll County and Baltimore City. Although I have traveled over much of the world, all roads have led back to Maryland. My home in North Baltimore County is in a wildlife refuge, and here my late husband, who was a biology professor and writer, and I raised our three children.

MARYLAND WOMEN'S HISTORY PROJECT

QUESTIONNAIRE: IN HER OWN WRITE



NAME Pamela DiPesa, Ph.D.

AREA OF INTEREST Fiction

I. Involvement in Writing

I am writing a novel. Most of my working life has been spent as a teacher of writing, so my interest in writing dovetails with my career.

II. Interest and Training

I first became interested in being a writer when I was a child and loved to read. Later on, teachers in high school and college encouraged my writing. I completed a graduate degree in English, where much writing was required - but I had no specific training in writing.

III. Creative Process

Sometimes I "free-write" - brainstorm by writing quickly and non-stop for a brief period. Other times I try to visualize what I'm going to write about and letting it play out in my mind first.

IV. Challenges and Rewards

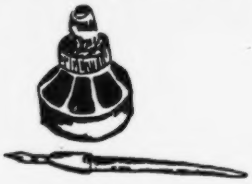
I feel I'm always learning how things about how writing develops - it's a continuing process of discovery about myself and how my habitual themes surface in new ways. The challenges lie in attempting new things (in case, a novel), and in trying to keep writing while working full time and having a family.

V. Women and Careers in Writing

I would advise someone that it's an exciting time to be a woman writer; a lot of the most interesting and groundbreaking poetry and fiction today is being produced.

Besides being a challenge intellectually, writing can be a means of personal growth and a kind of therapy.

ROSEMARY FITZGERALD



Also see PROFILES

MARYLAND WOMEN IN THE ARTS

PERSONAL REFLECTIONS

NAME: Rosemary Fitzgerald ARTS AREA: Author

Involvement in the Arts:

Mont Saint Michel, France, had always fascinated me. When my husband and I visited this world-famous island, I knew there was a story waiting to be written about it - that I would write a novel. My tale of historical adventure evolved around the valiant French defenders as they struggled to save the Mont from English invaders during The Hundred Years' War. I called it This Splendid Peril.

Interest and Training:

I began writing stories when I was a child; at age 12 I won a prize when my three-part serial was printed in The Detroit News. I was an omnivorous reader and my parents and a fine high school journalism teacher encouraged my writing endeavors. University of Michigan English and "arts" courses were very helpful.

Creative Process:

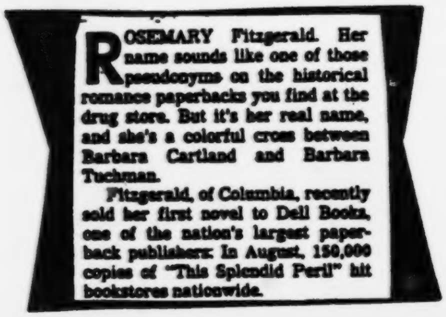
European travel provides the best motivation for my historical writing. I see fresh scenes and new characters without being burdened by a schedule of home responsibilities. Intense research in fine libraries and museums and an attentive eye to useful details everywhere are all important. Notebook, camera and tape recorder are always with me. Sketches, paintings and music of the appropriate period can also "turn one on".

Challenges and Rewards:

The research is fascinating; the writing, hard challenging work. Of course it is exciting to be published. A special thrill was a letter of commendation from Monsieur Yves Nedelec, director des services d'archives de la Manche, St. Lo, Normandy, France. I had studied material in these archives and I was delighted to receive praise from a French map, an expert and one familiar with Mont Saint Michel. Other great rewards were the enthusiastic support of my whole family, contacts with old friends and many interesting new acquaintances. My challenge is to resist the temptations of home duties and pleasant living and put my time to regular writing. Students participating in the arts derive an enrichment, a delight, an awareness, a self-confidence which stay with them for the rest of their lives, whether or not they follow one of the arts as a career. My ambition is to write novels which could be recognized as delightful, exciting classics in their field - and to help improve the conception, quality and proportionate use of television so that our youth would stretch beyond cartoons and soap opera to discover the myriad fascinations of science, crafts, the arts and the out of doors.

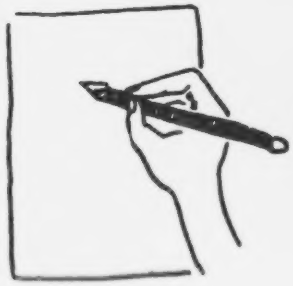
Women in the Arts:

A young woman considering a career in the arts should list detailed questions and talk seriously with successful women in her field of artistic interest. Do write a brief note of thanks after such an interview. Keep in touch with women professionals. Don't attempt a career in the arts unless willing to study long hours and work hard for years. Each skill gained will be a triumph, each facet of knowledge a treasure you can later retrieve. The reward is in the doing. The money is nice if you get it. Writing is an absorbing and rewarding occupation, but a woman must walk a fine line between professional dedication and the very real needs of family. Many successful writers follow a strict regime, writing four or five hours every day. Not every family can accommodate this discipline. A good way to sample this kind of life is to follow such a schedule every work day for several weeks. This will sort the real writers from the dreamers.



ROSEMARY Fitzgerald. Her name sounds like one of those pseudonyms on the historical romance paperbacks you find at the drug store. But it's her real name, and she's a colorful cross between Barbara Cartland and Barbara Tuchman.

Fitzgerald, of Columbia, recently sold her first novel to Dell Books, one of the nation's largest paperback publishers. In August, 150,000 copies of "This Splendid Peril" hit bookstores nationwide.



MARYLAND WOMEN'S HISTORY PROJECT

QUESTIONNAIRE: IN HER OWN WRITE

NAME Kathryn R. Gerhard

AREA OF INTEREST Fiction/Poetry

(Use additional paper if necessary)

I. Involvement in Writing

Writing is a career even when it contributes only occasionally to income. I write short stories, poetry and longer works in progress. I was involved in writing through the Maryland School System as early as an All-Maryland high school workshop way back in 1972-3.

II. Interest and Training

Selling a poem for money at age 17 convinced me what I had to say had some interest to the world at large. I frequently attend workshops and compete (successfully occasionally) for prizes. Every time I publish, I feel more inspried.

III. Creative Process

I prepare for writing with silence, meditation, psyching myself up, and then I blast off with marathon work. I read other writers and frequently am inspired to "answer."

IV. Challenges and Rewards

My main challenge now is 3 feet away - a baby boy I just delivered on 10-10-88 (today is the 13th). I hope (in my wildest dreams) to be a Tale Younger Poet Someday or at least win an NEA grant. I would put my hands to science fiction novels if I had a world of time.

V. Women and Careers in Writing

Women who want to write have extra publishing options. My advice would be to write constantly and "submit" as often as you can.

take off with books

MARYLAND WOMEN IN THE ARTS

PERSONAL REFLECTIONS

NAME: Nancy M. Goor ARTS AREA: Writer/Children's Books

Involvement in the Arts:

I became a writer inadvertently. I had always considered myself an artist. Art was my passion from nursery school through graduate school. Professionally, I taught art in a local high school for four years and did scientific illustration when my children were very young. Through these years I continued to draw, paint, and silkscreen.

Interest and Training:

I began writing children's books when Harper and Row said they would publish my husband Ron's fictional manuscript on shadows if he would change it to nonfiction. Ron had just completed Backyard Insects with Millicent Selsam. I learned a great deal from reading Selsam's adapted text for the book. I figured if she could do it, so could I! And I did! I wrote the new text for Ron's shadow book. Shadows: Here, There, and Everywhere was published by Thomas Y. Crowell (Harper and Row) in fall 1981. Among other awards, Shadows was chosen as an ALA Notable Book of 1981 and a Best Book of the Year 1981 by the Library of Congress.

Creative Process:

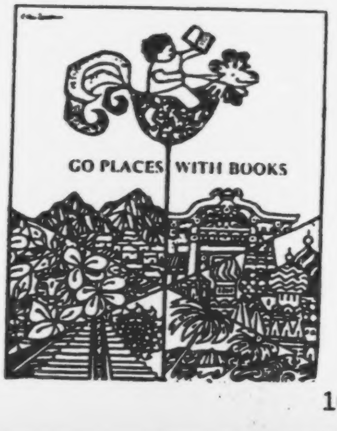
Ron and I work on our books together. He takes the photographs and I write the text. Our aim in doing nonfiction books is to open children's (actually everyone's!) eyes to the wonder and beauty of our world. We often choose familiar, everyday subjects such as shadows or insects and examine them through clear, bold photographs and a simple, easily understood text. We hope that our books stimulate children to explore the world around them. The child reads about how light affects shadows and can then go outside in the morning and see that when the light is low shadows are long. After reading All Kinds of Feet (our most recent book), the reader can go to the zoo to see if the bottoms of the polar bear's feet really are covered with hair to keep him from slipping on the ice. Fortunately Ron and I work well together. Our first job together was the creation of the Insect Zoo at the Smithsonian's National Museum of Natural History in 1971. As Special Assistant to the Director of the Museum, Ron had an inspiration. Why not make a live natural history exhibit? After all, natural history involves the study of living things. I volunteered to direct the museum and do the artwork. Backyard Insects grew out of this experience. Perhaps more important was the realization that Ron and I make a good team. Writing books has become a family affair. Our two sons (Alex and Danny) pose for pictures, help find insects, and give us ideas. When my younger son Danny was in first grade, he told me, "Mommy, I like to read signs." This simple statement launched us into a two year project. Ron took hundreds of pictures of signs in settings that explained their meaning and I organized them, reorganized them, and reorganized them again, wrote several texts and in the fall, 1983 SIGNS was published by T.Y. Crowell. Our goal in writing Signs was to make pre or early readers feel good about reading and about themselves. In addition, each picture provides a multitude of concepts for a parent or teacher to discuss with the reader. Neither Ron nor I remember which one of us thought of the idea for In The Driver's Seat. But, we were both convinced that driving a tank, supersonic jet, or front-end loader would be something about which any kid—or even old kids like us—would love to learn. While working on the book, I got to ride in an army tank, an electric engine, and 18 wheel truck and a combine, and to sit in the driver's seat of the Concorde, a front-end loader, and a race car! In The Driver's Seat was chosen as a Best Book of the Year by the School Library Journal and Junior Literary Guild Selection. Writing nonfiction for young children is a challenge. One has to write simply about subjects that are often difficult or complicated. How does a blimp work? What is a shadow? How are animal feet adapted for different environments? The text must be clear, and, as in all writing, must have rhythm. It must sound right! Writing nonfiction is rewarding because it provides an opportunity to learn about a wide range of fascinating subjects and a forum to share them with others.

Challenges and Rewards:

Riding in a tank, sitting in the pilot's seat of the Concorde, holding the flash while my husband photographs an armadillo in the basement of the lion house of the National Zoo, exploring the Temple of Jupiter in Pompeii (we are writing a book on Pompeii to be published in Fall, 1985)—these are typical of the fascinating experiences I have had writing nonfiction children's books. Participating in the arts develops your awareness and sensitivity. When I took sculpture in college, I began to REALLY look at people in a 3-dimensional way. When we did our book on shadows, we all (my 5 year old included) noticed shadows everywhere. I would be ecstatic if by reading our books, children became more interested in their world—if they opened their eyes to the wonders around them. If our books prevented kids from devoting all their time to video games and television, I would feel my contribution was significant.

Women in the Arts:

I have experienced no barriers in my field because I am a woman. In fact, writing is a perfect career for a woman who wishes to have a family. I am a great believer in staying home while your children are young and writing gives you the freedom to do that.



MARYLAND WOMEN'S HISTORY PROJECT

QUESTIONNAIRE: IN HER OWN WRITE

NAME Susan Hlesciak Hall

AREA OF INTEREST Magazine Feature Writing

(Use additional paper if necessary)

I. Involvement in Writing

Writing is both my vocation and avocation. I wrote feature articles for the Columbia Flier in the late 1970's-early '80's, was contributing editor of Columbia Magazine until its change of ownership last January. Currently I write and edit a newsletter for the National Committee for Citizens in Education, plus free-lance work (current assignments: Washington Post, Warfield's Magazine and U.S. Air Magazine. I have also written essays and a dab of poetry.

II. Interest and Training

My writing "career" can be traced to the day my 3rd grade teacher caught me writing poetry during rest time. She gave me special permission to write while my classmates rested from then on. My college degree is in political science/sociology with a minor in philosophy - which turns out to have been an ideal background for me - I wrote 200+ pages of good term papers every semester my last 3 years and learned to stretch both sides of my brain to get the job done.

III. Creative Process

1) As Carl Sagan once said, "The way to start is to start."
(Actually, come to think of it, he said, "The way to stop is to stop, in reference to the arms race. But it works either way).
2) Where can you avoid getting ideas? If there is a soul, then inspiration is the name by which I know it.

IV. Challenges and Rewards

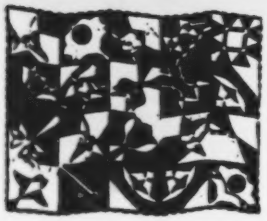
My goal is always to take a complex subject or situtation and crystalize it for my audience. In my mind, I envision the reader responding, "Oh I understand now..." Most rewarding moment - when I know I've reached someone - e.g., an article on spousal assault which directly generated calls to CASA; an essay on family traditions which moved readers student - An "expert" on many things even if only for 3 weeks per subject - and I get paid for it. Challenges are balancing the kinds of writing that "pays the bills" with the kind that I've spoken to above. The great American novel is on the back burner at the moment, but will be back to a full boil one of these days.

V. Women and Careers in Writing

As a woman I don't think I experience much (if any) special treatment either positive or negative at this point. But I think the barriers are down for me now in large part because I've built up a track record. I'm taken seriously when I ask to interview male company presidents, defense contractors building top secret technical components, etc. because I can start off by very confidently letting them know that I know what they're doing as well as what I'm doing. You'd got to be thick-skinned and self-confident and you've got to insist upon perfection in yourself when you write.

VI. Additional Comments

That doesn't mean you keep dotting i's and rearranging words forever (I've never written anything I wouldn't edit again upon seeing it in print...) but never try to "get away with anything" - Don't hope the editor won't notice the lack of the fact you forgot to find, or rationalize that any reader who's as bright as you will be able to glean the meaning of a convaluted phrase. Set as a goal to write something so "tight," so "on target" (fiction or non-fiction) that an editor can't find a word to cut and yet wouldn't dream of adding an extra adjective.



MARYLAND WOMEN IN THE ARTS

PERSONAL REFLECTIONS

Also see PROFILES

NAME: Elaine Hedges ARTS AREA: Writing About Women's Crafts

Involvement in the Arts:

I have published *In Her Own Image. Women Working in the Arts* (with Ingrid Wendt), Feminist Press, 1980. The book traces the evolution and development of women's art from its origins in domestic work to its public, professional forms. A major purpose of the book is to give recognition to women's domestic art—especially needlework, including quilting as the major indigenous art developed by women. I am currently working on a book of the role and meaning of sewing, with emphasis on quilting, in the lives of 19th century American women.

Interest and Training:

As an American Studies undergraduate major (Barnard College) and a graduate student at Harvard University, where I received the Ph.D. in a program in The History of American Civilization, I have been long interested in American culture, and in the interdisciplinary study necessary to pursue that. I did some work at Harvard in American art. But I became specifically aware of and interested in women's quilting as a result of a course I created and taught with art historians as Towson, where we explored unrecognized or under-evaluated art forms by women. That was in the early 1970's and our thinking was importantly influenced by the women's movement.

Creative Process:

The importance of the women's movement cannot be overemphasized: it enabled me to use the traditional training I had received in graduate school to explore new subject areas and recognize that they were important. Motivation, even inspiration, came from the sense that I was part of a collective undertaking throughout the country by scholars, and that we were engaged in important pioneering work. This sense of being part of a group undertaking, with group support, I think is important as one tries to understand artistic motivation.

Challenges and Rewards:

I suppose at present the most rewarding aspect of my work would be to finish my book and get it published! Meanwhile, the process of researching and writing it has many rewards: I incorporate what I am researching into my academic teaching, and communicate it to students; I make interesting contacts with other people working in the field and thus sustain the sense, which I think is important, of being part of a community of people.

MARYLAND WOMEN IN THE ARTS

PERSONAL REFLECTIONS

NAME: Mary Downing Hahn Jacob ARTS AREA: Writing/Children's Books

Involvement in the Arts:

I write children's books, three of which are now in print and a fourth will appear in 1985: The Sara Summer, 1979, The Time of the Witch, 1982, Daphne's Book, 1983. I also do watercolor and pen and ink drawings which I sell at science fiction/fantasy covention art shows. I hope someday to publish a picture book.

Interest and Training:

I've always wanted to write and illustrate books. I have a B.A. in Fine Art and an M.A. in English literature. A writer's training is continuous because the observation of people and events inspires ideas for stories. The most important advice I ever received was to work hard; talent is only the beginning.

Creative Process:

I get my ideas from observing the people around me. Memory also is a source. Many ideas for my artwork come from the books I read. I'm particularly fond of Tolkien & C.S. Lewis, though many other fantasy writers stimulate my imagination.

Challenges and Rewards:

It is very rewarding to hold a book in my hand and see my name on the cover. Many hours of work go into each novel and it excites me to see all those words take a final shape. I enjoy hearing from children who have read and liked my books. Creating something new is a challenge all children should experience. To write and illustrate a good picture book would indeed be an important accomplishment for me.

Women in the Arts:

I've never experienced a barrier because I'm a woman. Talent has nothing to do with gender. If a person is talented and is willing to work very hard, he or she will succeed.

MARYLAND WOMEN IN THE ARTS

PERSONAL REFLECTIONS

NAME: Helen Pierce Jacob

ARTS AREA: Writing Children's Books

Involvement in the Arts:

Writing would have been my career if I had felt I could support myself at it when I was graduated from college. I became a librarian instead and have been a full time writer only since 1972. I now write everyday, read once a week with a group of professional writers and have taught writing for children at American University. I belong to The Children's Book Guild of Washington, D.C. (Two published books to be considered for membership.)

Interest and Training:

I became interested as a child. My father influenced me greatly. My training has been as an English major in college and extensive reading of books on writing. I joined a writer's class taught by the well-known children's author/illustrator, Hilda van Stockum, in 1973, and this was of great benefit to me. I have had almost no formal training in writing.

Creative Process:

I think about an idea, then write the first draft and shape the work with many rewritings and the help of a group I read with. I am motivated by wanting to tell a story and earn a living. My ideas come from my imagination, but this is often triggered by my travels (A GARLAND FOR GANDI), my reading, and my own young life. (THE SECRET OF THE STRAWBRIDGE PLACE)

Challenges and Rewards:

To hear that children like my stories and books. My challenge is to write better all the time. People in the arts often seem more satisfied with their lives. I would like one of my books to live on as THE SECRET GARDEN does.

Women in the Arts:

Believe in yourself. I have not experienced barriers in my field. I would say to young women--forge ahead. Don't let failure stop you, but use these unhappy times as a stimulus to your determination. Too many women spend their lives helping husbands and children fulfill themselves, and they sacrifice their own creative needs because there is no time or energy left over for themselves. So, as a woman, take the time necessary to fulfill yourself. It is your right.

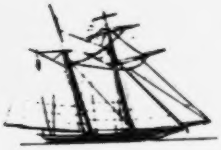
BOOK POWER
BOOK POWER

Also see PROFILES

Name: Ann Jensen

Area of Interest: Maritime & Naval History

Occupation: Writer



I. Career Responsibilities:

I am a staff writer for ANNAPOLITAN Magazine and write major features and cover stories in addition to regular items, such as the house of the month and a business news column called "Ticker". Usually, I am assigned the subjects for major stories which could be on any topic of current interest. Often, I write history features which are of my own choosing.

Besides writing for ANNAPOLITAN, I do freelance writing and editing on maritime and naval history subjects. I have had articles published in AMERICAN HISTORY ILLUSTRATED, AMERICAN HERITAGE, SEA HISTORY and MARYLAND Magazine, among others. I am currently working on a book on the history of the Schooner on the Chesapeake Bay for Cornell Maritime Press. I have been the editor/writer for a number of Navy ships' histories, including a major book on the USS IOWA class battleships published in January 1989 by Conway Maritime Press.

II. Career Choice:

From the time I was a child, I have enjoyed writing. My interest in history comes from growing up in the Sands House in Annapolis, the oldest frame house in the city and the home of my family and ancestors since before the Revolutionary War. My parents encouraged my interest in history and writing. I started to think seriously about writing as a career during the time that I was working at home raising my two daughters. I began writing for publication in 1972, with a weekly column on Feminism in the CAPITAL Newspaper of Annapolis. In 1974, I began writing monthly features for ANNAPOLITAN. In 1976, as a family project for the Bicentennial, I wrote and illustrated a children's book on the Sands family entitled TWO CHILDREN OF COLONIAL ANNAPOLIS. By that time, I was sure that writing was the career for me.

III. Career Preparation:

My major in college was history and I received a BA degree. After college, however, I went to work as a child welfare worker and later, as a social worker for Headstart and then, a community organizer in the "War on Poverty." I did a considerable amount of writing of reports and newsletters in all three jobs. When I began freelancing, I read everything that I could on how to be a writer, and I studied the ways in which other writers handled different subjects. I sought criticism of my work from editors and more experienced writers, and used that and a lot of practice to help me to improve and develop my skills.

IV. Career and Lifestyle:

My career has greatly influenced my lifestyle. My time is more my own, but I try to work eight hours a day, either interviewing, reading or doing research, in addition to writing. Often I work at night and on week-ends, and sometimes, ten to twelve hours a day if I have a magazine deadline. My children are grown now, but when they were young, writing allowed me to be at home with them.

V. Career Future:

There are always more writing projects than I have time to pursue. I plan to do other books on maritime and naval history and am working on two novels, one of which is based on the Sands family during the Revolutionary War.

VI. Message to Students:

I write because I enjoy writing, and I believe that my enjoyment comes in large part from the skills that I learned very early in school. For anyone, but especially for a writer, a broad education based upon a good knowledge and understanding of language is important. Grammar, spelling and vocabulary are the tools that you must have to write. The better you know how to use them, the better your writing and your chances of success. Once you have the tools, it helps to read the writing of others to acquaint yourself with the many wonderful forms that language can take and, then, you must write, and write, and write. Finally, writing requires tremendous self-discipline, the ability to work alone for long periods of time, and, above all, confidence in yourself. Even the greatest writers have to face rejection of their work.

MARYLAND WOMEN'S HISTORY PROJECT

QUESTIONNAIRE: IN HER OWN WRITE

NAME Rebecca C. Jones

AREA OF INTEREST Children's Books

I. Involvement in Writing

I write children's books, and I teach writing (journalism) classes. One of my books (The BIGGEST AND BEST FLAG THAT EVER FLEW) is about young Marylander Caroline Pickersgill, who helped her mother make the huge flag that flew over Fort McHenry and inspired "The Star Spangled Banner."

II. Interest and Training

I have been writing ever since I was a kid. After receiving bachelor's and master's degrees in journalism, I worked as a reporter (first for newspapers, then for television). When I started teaching journalism, I also began writing freelance articles and, eventually, children's books.

III. Creative Process

I get my ideas from real life -- from things that have happened to me or to kids that I know. The I exaggerate to make the story better (I hope).

IV. Challenges and Rewards

I most enjoy reaching kids who don't particularly like to read. The biggest challenge is hooking them in the first page or two. And then I want them to feel satisfied when they finish the book.

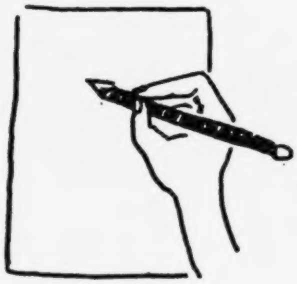
V. Women and Careers in Writing

As a woman reporter, I faced many barriers -- or challenges -- everything from equal pay to equal assignments. In the freelance work that I still do, I find that almost all of those barriers have disappeared.

MARYLAND WOMEN'S HISTORY PROJECT

QUESTIONNAIRE: IN HER OWN WRITE

NAME Ann B. Knox



I. Involvement in Writing

I began writing poetry and short fiction ten years ago and have published widely in literary journals. I have a book of poems published in '88. I edit Antietam Review, a literary journal in Hagerstown, and teach at Writers' Center, Antioch University, and Aspen Writers' Conference.

II. Interest and Training

I started writing at age 50 and was encouraged by a co-teacher. I earned an MFA Degree at Wilson College.

III. Creative Process

I use material from my experience. The most important advice I can give a would-be writer is to read - read the classics, read what's being written today, read good literary magazines-read mysteries, novels, romances-but read them with a critical eye.

IV. Challenges and Rewards

Writing is the way I learn about what happens to me - It's a way to order my life, to make sense of the world. Writing for students is a way for them to get in touch with their responses to experience.

V. Women and Careers in Writing

There is a world of opportunity for women in writing and poetry. There is a different kind of focus than in traditional male poetry, women's stories, articles about and for women.

MARYLAND WOMEN IN THE ARTS

PERSONAL REFLECTIONS

NAME: Sallie Kravetz ARTS AREA: Writing/Photography

Involvement in the Arts:

I empower, support and contribute to the lives of the many artists in my life and write, photograph, and collaborate with other artists. In other words, writing, photography, and multi-media are my interests in the arts.

Interest and Training:

All my life I have been involved in the arts in some way. Recently I left a secure career in education to take the risk of "going for it." The experience which inspired me most was the EST training which opened my eyes to the possibility of what I could do, so I wrote my first book. Now I'm looking at doing a second one!

Creative Process:

Ideas come from my commitment to communicating with humanity. At this stage I look at the kinds of topics that would make a difference in people's lives and have an impact. Motivation comes from commitment. Bringing it forth comes from the support and cooperation of others in my life.

Challenges and Rewards:

The rewards are completing the work, seeing it fulfilled. The problems are self-discipline, financial security, and the benefits are full self-expression, learning discipline and interaction with others. My goal is to see my next book published and being read. It will concern the Middle East/photo documentation and text—artfully done.

Women in the Arts:

I think barriers have more to do with arts being tough for anyone rather than being a woman. If you've got it—you've got it. ADVICE -Don't stop, go for it; commit to it fully and eventually over years and months the result will be achieved. Also be responsible for all areas of your life—not just the arts!

ETHEL ENNIS

The Reluctant Jazz Star

BY SALLIE KRAVETZ

Also see PROFILES

MARYLAND WOMEN'S HISTORY PROJECT

QUESTIONNAIRE: IN HER OWN WRITE

NAME Mollee Kruger

AREA OF INTEREST Non-fiction, light and topical verse

I. Involvement in Writing

I have been writing and publishing topical and serious verse, newspaper columns, and articles since I was a teenager more than forty years ago. In my career as a writer, I have also been employed professionally as an editor, advertising copywriter, teacher of creative writing, publicist, scriptwriter, and writer of brochures and pamphlets for organizations and institutions. I also am owner of small publishing company.

II. Interest and Training

As a child, I was influenced by an older sister who read me poems and bought me my first book of verse for my ninth birthday. I memorized all the wonderful verse by James Whitcomb Riley, A.E. Milne, Lewis Carroll, Robert Louis Stevenson, Christina Rossetti. I first became a published writer at the age of 12 when one of my poems was sent to a local newspaper by my sixth grade teacher. After serving as editor of a Girl Scout paper, I became editor of my high school paper and began writing a professional column for teenagers in the local county paper for the munificent sum of five cents of column inch. An influence on me was a Christmas gift from my employers, *This Is My Best*, a collection of such contemporary writers as Dorothy Parker, Ogden Nash, Robert Benchley, S.J. Pearlman, Irvin S. Cobb, Cornelia Otis Skinner, and other humorists as well serious ones like Willa Cather, Marianne Moore, Edna St. Vincent Millay, Pearl Buck, and Stephen Vincent Benet. Much encouraged by my editor and publisher, I went to the University of Maryland. The summer before I entered Maryland, I sold a piece of light verse to a national magazine, The Woman's Home Companion. I had also won third prize in the Humor Division of National Scholastic Awards in my senior year in high school. At the unversity, I wrote a weekly column for the student newspaper and became Managing Editor of the undergraduate humor magazine. I majored in English and became exposed to the humor to Shakespeare, Swift, Cervantes, W.S. Gilbert, and others. I took an introductory journalism course, but I learned more from my English courses. Other

preparation consisted of learning as I wrote. A writer grows into things.

III. Creative Process

Research often opens up the doors and stimulates the creative juices. Or I may see a quote in a newspaper or an article from the wire services that triggers off something. Sometimes I read history or biography to give myself motivation and ideas. Often it's an assignment thought up by an editor or someone other than myself and I simply root around in my imagination for facts, images, pictures, wordplays that can be used to enlarge upon the initial idea. The people I've known supply me with their faces, personalities, and philosophies to draw upon.

(Continued on Next Page)

MOLLEE KRUGER
(Continued)

IV. Challenges and Rewards

The best reward is finding people who have read my work and remember it. The next best reward is finishing whatever I've started and finding a hospitable home for it. One of the most satisfying things is starting from scratch with no ideas in my head and whacking at the bushes until some wobbly little idea emerges, puts on some poundage, and finally swallows me, typewriter and all.

I face a special challenge because I am not one thing or the other. I am a light verse poet who also write serious poetry. I am a non-fiction writer who produces fiction and plays. I am not lierary enough for English professors who belong to certains schools of writing and look down their noses at anyone who doesn't subscribe to their philosophies. But often I write things that are not suitable for mass publications or periodicals. The challenge is to work with blinders in one field at a time and not try to mix it all up. (But it's more fun to mix it all up.)

I see no benefits for students in writing whatsoever except to be able to express themselves. Publication grows more difficult each year. Everyone wants to write, but not many want to read. Television has procduced a whole new breed of writer, but it is an ingrown, competitive field. Sometimes I think writing and publishing are like winning the lottery. Millions of tickets are sold, but few become millionaires, and those who do don't find True Happiness anyway.

V. Women and Careers in Writing

When I got out of college in 1950, I tried to get a job in journalism and couldn't. The paper where I applied didn't employ ethnic minorities or many women. Later when I worked in advertising, I found more opportunities for the male copywriters than the woman ones of which there were precious few. I also think that young male playwrights are given preferential treatment. I tried peddling a musical in the mid-1960's and was beaten out by a man.

"A career in writing" is a vague phrase. What kind of writing? It's easier to get into PR writing or trade magazine writing or writing for some government publication than to publish a novel or have a play produced on Broadway. It's easier to edit a newsletter for a non-profit group than to sell short stories to literary magazines. If a young woman wants to write and doesn't care what it is she can find opportunities although the pay is often poor and the competition is keen. If, on the other hand, a young woman sees herself as the next Viriginia Woolf or Emily Bronte or Mary Ann Evans, she may well ask herself where the readers will come from. The crisis in writing is not finding ideas or putting one word after another in acceptable fashion. The crisis is finding People Who Read. And as far as poetry goes, do it as a spare time activity along with spelunking and self-hypnosis. And if she is still determined to write, a young writer should look around for chances even if it is nothing more than editing a club newsletter. When you're a writer, you can't be too proud to do anything. Or you wind up doing doing.

Women who write should never put all their eggs in one basket. Spend time with parents, husbands, children, lovers, and friends. A typewriter is not much of a companion when you have the flu.

VI. Additional Comments

I have a suggestion. Why doesn't a women's group set up a program in which young women writers would apprentice themselves out to older women writers and thereby gain valuable experience? This program would help all involved. The young ones would again material for their resumes and references for writing jobs. The older ones could get assistance in research, editing, proof-reading, publicity, answering letters, making phone calls, handling public relations, and promoting sales of work. I have done this on a small scale and helped a high school graduate get a government job and a college graduate land a position working for a publishing house in the Washington area. They in turn helped me cover a lot more territory in a shorter length of time and saved me time and effort to expend on my writing.

PERSONAL REFLECTIONS

Name: Lila Line
Career: Author/Photographer Writing Instructor

Career Responsibilities:

I write. I try to write every day. I have had one book published, WATER-WOMEN, for which I won the first literary prize of The Queen Anne Press of $5,000 in 1982. I have just completed a second nonfiction book entitled MR. JIM'S LAST BOAT. The manuscript and pictures are presently at a publisher's office. The most rewarding aspect of my career is the actual writing, particularly when I feel I have written something worthwhile. That, of course, is also the most challenging--writing my best. Recognition, when the work is acknowledged as having merit, is almost as rewarding as writing it.

The most difficult part of the entire process is sitting down and writing. The writing life is lonely and one must find outlets. Since I now live alone, I make it a point to have social or athletic engagements regularly in the evenings.

When my second book is accepted, I know I will have to work on that for many months. In the meantime, I am writing another book, one that I have had inside for most of my life. It is now forcing it's way out. As William Warner, Pulitzer prize winner for BEAUTIFUL SWIMMERS, said recently: "When you get to the point that you know you have to write something, then write it." I am at that point. And it feels good to be here.

Career Preparation:

Unknowingly, I began preparing for my career when my third son was born. Bored with the role of suburban housewife in the Washington, D.C. area, I started taking classes at the University of Maryland, where I went part-time for 16 years, taking every writing course offered, in addition to English and Journalism classes. Then I took a part-time job on a newspaper, where I worked for six years while my children were in school. I feel that that experience in conjunction with the courses at the University of Maryland prepared me for becoming a free-lance writer and photographer.

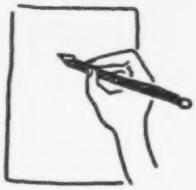
There is a great future in the writing career, particularly in writing nonfiction as opposed to novels, though I am presently working on a novel of sorts. There is also a need for writers of present-day romance novels, which works by formula and can be taught to anyone with a keen interest in writing.

ADDITIONAL REFLECTIONS:

I suggest that women become more honest with THEMSELVES. As yourself, "What do I REALLY want to do?" And if at all possible, DO IT. Age is not a factor. I did not become a recognized author until I was over 50. I did not live where I wanted to live until I was over 50. I wish I had done it sooner. I am so glad I have done it now!

MARYLAND WOMEN'S HISTORY PROJECT

QUESTIONNAIRE: IN HER OWN WRITE



NAME Clarinda Harriss Lott

AREA OF INTEREST Poetry, Essays, Fiction

I. Involvement in Writing

I teach writing at Towson State. I am a poet. My newest book is The Night Parrott (Salmon Publishing, Galway, 1988). I also do a monthly column in the Sunday Sun Magazine, and I'm a grants writer for the Towson State University Center for the Study and Prevention of Campus Violence. I am at work on a novel and I run a small publishing company, The New Poets Series, Inc.

II. Interest and Training

I loved to write from age 6 on and started publishing short stories in college. In college, I had a great poet/teacher, Sara deFord, with whom I've since written several college texts, who channeled me into poetry.

III. Creative Process

I prepare for writing by sitting down at my typewriter. (Also, I read and in general "live.") I get ideas for writing everywhere. My 2 latest poems are inspired by respectively, a stuff-of-fiction situation developing in our Rehoboth summer cottage and new windchime.

IV. Challenges and Rewards

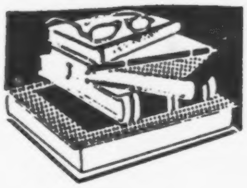
The most rewarding aspect of my writing are getting published (poems, expecially), and getting paid (columns, grants). The problems are not enough time and the benefits are pleasure and a few bucks. My accomplishment desired is to finish something book-length; I have time only for only snippets.

V. Women and Careers in Writing

I haven't faced barriers as a woman except that as a woman and of course, "superman", I have to teach, write grants, run my publishing company, be a mother, clean, cook, and garden before I get to "my" writing. My advice to young people is to DO IT! Do it WELL, though.

MARYLAND WOMEN'S HISTORY PROJECT

QUESTIONNAIRE: IN HER OWN WRITE



NAME Mary I. Love

AREA OF INTEREST Local History

I. Involvement in Writing

Writing, for me, has been largely an avocation, although as a mental health practitioner and administrator I had to do much writing of reports, grant proposals, etc. In the past several years I have written primarily on local history - articles and two small books.

II. Interest and Training

My interest in words and writing began when I was in elementary school. I was early channeled into working on school papers, but I never had any courses in writing, per se-except for obviously unsuccessful courses in penmanship.

III. Creative Process

When something interests me or rouses my curiosity I seek to learn more about it, and, perhaps, to write about it. My background as a psychologist influences my perceptions and interests.

IV. Challenges and Rewards

It is fun to try to express facts and ideas clearly, and gratifying if someone derives interest or pleasure from what I've written. I see benefits for everyone in learning to express observations and ideas clearly and accurately.

author Faye Moskowitz

MARYLAND WOMEN'S HISTORY PROJECT

QUESTIONNAIRE: IN HER OWN WRITE

NAME Faye Moskowitz

AREA OF INTEREST Writing

I. Involvement in Writing

I consider writing a special interest because teaching is my major love. I write personal essays, (often memoirs), poems and short stories. A Leak in the Heart (memoir) and Whoever Finds This: I Love You are my two published books.

II. Interest and Training

I began writing at age 40, aided and inspired by a fine writing teacher at George Washington University. My greatest preparation for writing was reading and reading and reading. The best work I could get my hands on.

III. Creative Process

I think about what I'm going to write for a long time and then I begin to slowly put my thoughts on paper, discarding much more than I keep. Memories are my chief inspiration, but sometimes a dream, snatch of conversation or a song can set the writing wheels in motion.

IV. Challenges and Rewards

I find writing very hard work but I do experience tremendous elation when a piece is finally worked to my satisfaction. Then I forget about it. The benefits are those that accrue to any artist who has created something with its own beauty.

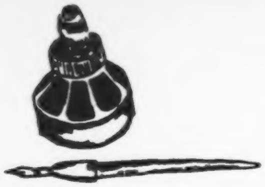
V. Women and Careers in Writing

I found being a woman writer created no barriers for me; rather, my female sensibility informs everything I write.

139

MARYLAND WOMEN IN THE ARTS

PERSONAL REFLECTIONS



Also see PROFILES

NAME: Phyllis Reynolds Naylor ARTS AREA: Literary

Involvement in the Arts:

I'm the author of 50 books, 3 of them for adults, the rest for children and young adults. I write both fiction and nonfiction, but primarily novels.

Interest and Training:

My first story was published when I was 16. Although I majored in psychology in college, planning to become a clinical psychologist, I decided, upon graduation, that writing was really my first love. I gave up plans to go on to graduate school and have been writing full-time ever since. I have not had any training in writing.

Creative Process:

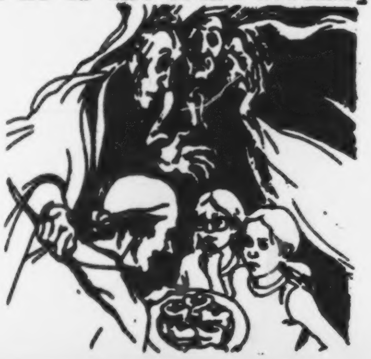
I can't tell you how I get my motivation; I simply am motivated, and the ideas are always there. It is a problem of too many ideas, all converging and pressing on me at once, rather than too few. Halfway through one book, I have an idea for another, then another, and already have enough book ideas to last me the rest of my life. It is both a blessing and a bother.

Challenges and Rewards:

My goal is to publish two children's books a year and an adult novel about every 2 or 3 years. The most rewarding aspect, quite frankly, is simply getting it out of my system; it is a physical need. The special challenge of writing is that there are no guarantees that that three years' worth of work will produce anything worth publishing. The benefit is that once the words are down on paper, you feel as though you have actually created a living, breathing person, or a family, or even a town.

Women in the Arts:

I am not aware of any barriers because I am a woman writer. I would advise anyone, male or female, planning to become a writer to actually plan for another career and write on the side until one was sure he or she could actually make a living at it.



The hair on the back of Lynn's neck seemed to rise two inches. ▪ (From *Witch's Sister* by Phyllis Reynolds Naylor. Illustrated by Gail Owens.)

Be
all you
can
be.
Read

MARYLAND WOMEN'S HISTORY PROJECT

QUESTIONNAIRE: IN HER OWN WRITE

NAME Geeta Pati

AREA OF INTEREST Children's Science Stories

(Use additional paper if necessary)

I. Involvement in Writing

Writing for children is a special interest for me. I write science in the form of stories for children. I write space science stories, underwater stories and stories about land animals and insects.

II. Interest and Training

When my children were small I used to read them books. They loved story books. But when it came to science books, they were restless. Then I thought that if I could teach them science in the form of stories, they may respond more favorably. I was right, so I could teach them a lot of science through my stories. Then I decided to write science stories.

III. Creative Process

I try to sit down whenever I have time and first think about the story before I start writing. I found thinking about how to start and how to end the story is very important for Children's books. For ideas, I read a lot of science articles plus I gather ideas from daily day to day life, specially observing the children and knowing their interests.

IV. Challenges and Rewards

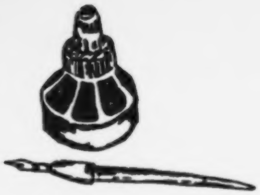
The most rewarding aspect of writing for children is to see the children reading the book with a lot of interest and enjoying the stories. To represent the most difficult concepts of science in a simple and interesting way is a great challenge for me. There are many difficulties I face being a housewife and a mother. It's very hard for me to devote more time to write which I always wish I had.

V. Women and Careers in Writing

Being a housewife and a mother it's pretty difficult for me to make time for writing. Moreover publishing books in this country is quite difficult, irrespective of the quality of the book. I have already published books in India for children and am now trying to publish here. For anyone who wants to make it a career it is a great attempt. It needs patience and determination to succeed.

VI. Additional Comments

I started writing children's science story books few years ago. I found it to be the most successful method of teaching science to the children in an interesting way. I have written books for children and have published them in India. The response towards my books there was very encouraging. More than 5000 copies of my first publication were sold. Now there will be a second printing. It gives me the self satisfaction of doing something special. My main goal in life is to expose children to science and its achievements through science story books.



MARYLAND WOMEN IN THE ARTS

PERSONAL REFLECTIONS

NAME: Marilynn J. Phillips ARTS AREA: FOLKLORE STUDIES; Scholarly Writing in Disability Studies

Involvement in the Arts:

In my capacity as a university professor of English, I instruct students in writing, literature, and folklore and folklife. My particular area of scholarly research is in a new field, disability studies, in which my area of specialization is the collecting, documenting, and analyzing of the oral histories and oral narratives of persons (especially women) with disabilities.

Interest and Training:

I became interested in college teaching soon after I received my M.A. in literature (1967). My interest in disability studies began to develop in 1978, when I was a doctoral student in folklore and folklife (University of Pennsylvânia) studying traditional processes and products of oral communication. Encouraged by my professors, I began to document the life experiences of persons with disabilities, the formal study of which resulted in a dissertation (1984) on that topic As the field of disability studies was almost unknown in 1978, I owe a great deal to my professors in folklore, who both directed and encouraged me in this "non-traditional" pursuit.

Creative Process:

For my research in disability studies, I conduct extensive interviews with persons with disabilities, during the course of which I attempt to establish rapport and trust with the interviewees. (Although I am not an "outsider," as I also have a physical disability, I am still a "stranger" to most of those whom I interview.) I do not use structured questionnaires, but rather encourage those whom I am interviewing to share in their lives. This "free-association" style of interviewing is time consuming for all concerned, but its advantage over questionnaires--I believe--is that it provides greater potential for gaining insight into the creative processes by which individuals with disabilities transform their disability-related experiences.

Challenges and Rewards:

I am most rewarded by what I learn about myself through the interview process. The greatest challenge, and my ultimate goal as a researcher is to apply what we learn about the disability-related experience to changing social attitudes, social behavior, and especially social policy toward persons with disabilities.

Women in the Arts:

I would encourage women to engage in scholarly research, but to search for such job-opportunities in the private sector. I believe that there are more opportunities for equal treatment of women in the private sector, for the universities continue to have serious problems in establishing and enforcing equity for women, both in regard to salaries (and tenure) and in policy-making.

Also see PROFILES

MARYLAND WOMEN'S HISTORY PROJECT

QUESTIONNAIRE: IN HER OWN WRITE

NAME Nora Roberts

AREA OF INTEREST Writing Popular Fiction

I. Involvement in Writing

Writing novels, romance, suspense, popular fiction, is my career. I've been published since 1981.

II. Interest and Training

I've always loved to create stories, but didn't try my hand at writing them down until 1979. I was raising two small boys. It happened to be in February when we were snowed in. I turned to writing to save my sanity.

III. Creative Process

I think motivation comes from inside. If you don't want and need to write, you won't, no matter how talented you are. I write every day. This is my job. Each story will take a varying amount of time to research and plot out. Ideas are the easy part. Making them work is difficult.

IV. Challenges and Rewards

Rewards come when a book is going particularly well, when the book is finished, when, months later, you see it on the stands and when a reader writes to tell you it was enjoyed. Problems are too many to sum up in a few sentences, just as the rewards are.

V. Women and Careers in Writing

I started out in the romance field which are books written primarily by women, for women. Anyone considering a writing career must first be willing to work long hours and accept criticism. They must also be able to handle rejection without giving up.

143

MARYLAND WOMEN IN THE ARTS

PERSONAL REFLECTIONS

Also see PROFILES

NAME: Colby Rodowsky **ARTS AREA:** Writer

Involvement in the Arts:

My writing credits include seven novels for young readers: KEEPING TIME; H, MY NAME IS HENLEY; and THE GATHERING ROOM published by Farrar, Strauss & Giroux. WHAT ABOUT ME?; P.S. WRITE SOON; EVY-IVY-OVER; A SUMMER'S WORTH OF SHAME were published by Franklin Watts. I have had short stories in McCall's and Good Houskeeping as well as other magazines; essays in the Baltimore Sun, the Evening Sun and the Christian Science Monitor. For seven years I was the children's book reviewer for the Baltimore Sunday Sun. I have also had free lance reviews in the New York Times Book Review and the Washington Post. A new novel for young adults, JULIE'S DAUGHTER, will be out in the spring of 1985.

Interest and Training:

I was an English major at the College of Notre Dame of Maryland and went back there in the early 1970's for a tutorial with Sister Maura Eichner of the college's English department. While in college, I was the editor of the literary magazine as well as working on the school paper.

Creative Process:

Ideas for my books and stories come from anywhere and everywhere. Often I will mull a book over in my mind for a long time before I begin to write. I find that I have to know a great deal about my characters, and even then they frequently do things that surprise me.

Challenges and Rewards:

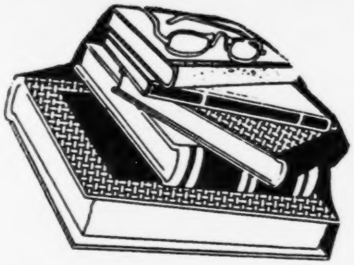
One of the most important aspects of my work is being able to share what I have written with others. All my life I have loved books and I can't think of anything more exciting than actually writing books of my own. My one wish is that I continue to grow as a writer.

Women in the Arts:

Perhaps the most important thing that I can stress is the need for self discipline. Many people have talent. Unfortunately not everyone is willing to put in the time and just plain hard work to make that talent serve them well. Or to serve the talent they have been given.

Books by Colby Rodowsky

What About Me? (1976)
P.S. Write Soon (1978)
Evy-Ivy-Over (1978)
A Summer's Worth of Shame (1980)
The Gathering Room (1981)
ALA NOTABLE CHILDREN'S BOOK
H, My Name Is Henley (1982)
Keeping Time (1983)



MARYLAND WOMEN IN THE ARTS

PERSONAL REFLECTIONS

NAME: Vera Foster Rollo ARTS AREA: Author/Publisher

Involvement in the Arts:

At first part-time, then as a career, I have written biographies, histories, black studies, geography and government books on Maryland. As a professor of aviation business management I found a text needed, so I wrote a book used across the county AVIATION LAW: AN INTRODUCTION.

Interest and Training:

Since the age of 9 I've wanted to fly and to write. Since the age of 19 I've done both. In Florida, I took flight training obtaining licenses needed to go teach flying. In Maryland, I attended University of Maryland, obtained a BA and MA in History, and am working on a Ph.D. in Education— as background for work writing about Maryland.

Creative Process:

Ideas seem to "pop up" with a "what if there were a nice work on——" and I become full of enthusiasm. When writing, time simply flies. As a book goes together, information "slots" into place and much of the work seems to find its own order, its own chronology. I can't seem to not write, I love it. Also it brings me money and recognition.

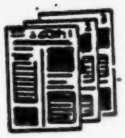
Challenges and Rewards:

The challenges of my work: Doing work no one has done before; researching a historical character and bringing new facts to light. The rewards of my work: The interest and enjoyment of doing the work; the money earned; the reward of hearing that people enjoy and use the books I write.

Women in the Arts:

Women are not members of the power base. This means they will have to work pretty hard to overcome barriers in writing and publishing. Women can make it. We just have to be tenacious and never quit!!

Maryland
Historical
Press



MARYLAND WOMEN'S HISTORY PROJECT

QUESTIONNAIRE: IN HER OWN WRITE

NAME Donna L. Sebly

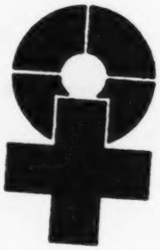
AREA OF INTEREST Feminism

I. Involvement in Writing

My chief involvement with writing grows out of my career as a writing instructor at Towson State University. But teaching rhetoric and grammar is hardly enough for a writer. As a member of the Harford County Commission for Women, I write a column, "Women's Fare, " for The Aegis, a Harford County newspaper. This column focuses on women's social, political, and economic issues. In addition, I write on a free lance basis.

II. Interest and Training

Writing has always been a great interest to me (as well as reading), from my first feeble attempts at poetry in elementary school to an underground newspaper in high school to my current free lance work. My inspiration? There are too many to name, but a literature teacher in my freshman year of college encouraged me a great deal, enough to give me at that time too grand notions of my abilities. My strong background in grammar and sentence rhetoric led her to believe I could do something with my writing. Other than that, my love of reading has always fired my desire to write.



III. Creative Process

Usually, when I begin to consider a new "Women's Fare" column, I focus on a subject that interests me. I think about it, as clearly as possible and over a period of time - a few days, maybe a week, not constantly, but they just in those few quiet moments I might have in that time. I do my research (most of my columns are commentary, but they still require research), and I consider a central point to make. Once I have that opinion or judgement, I sketch an outline of the body and set down my thoughts. This may seem terribly obvious to those who write, but to others it should be clear that writing is not so very easy a thing to do.

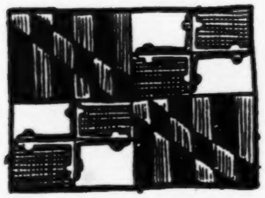
IV. Challenges and Rewards

The best reward is discovering that people have read my work and, as a result, have given thought to the subject. We may not always agree, writer and reader, but the writing can provoke a dialogue, and dialogue signifies a reaching towards each other. If I could accomplish anything, I would want to write a long, enduring work that would encourage this dialogue for generations to come.

My greatest challenge is time alone for thought and work. With job and family and civic responsibilities, I make a sacrifice in writing, but I know, as does any student of writing, that I am capable of articulating thought into words, that I needn't hesitate in speaking or writing my thoughts for fear they will be garbled. Even if they at first are, I know if I work at it long enough even garbled ideas can be changed into clear visions.

V. Women and Careers in Writing

My biggest barrier is myself at this point, doing too much and not leaving enough time to work at my craft. Perhaps when I retire I will write that enduring work. For aspiring writers, give yourself time to yourself and a quiet room in which to work.



PERSONAL REFLECTIONS

NAME: DONNA SHOEMAKER **AREA OF INVOLVEMENT:** EDITOR/WRITER--MARYLAND TODAY

Responsibilities, Challenges, Rewards:

In an era with so much adult illiteracy, TV dependence, and apathy about important public issues, I find the field of communications to be a challenging and rewarding one. Working for the university opens up many areas of creativity, of stimulation, of cultural enrichment. My work involves editing the university's alumni/faculty/friends tabloid Maryland Today (sent to 157,000); writing and producing other publications; and helping the public to keep in touch with a major institution in the state. Writing never comes easy--the older I get, the more critical I become of my own writing and of what I need.

Interest:

I have always had a strong attraction to language, though up until my first day of college, I had firmly believed I would be an English teacher. But I opened my eyes to more non-traditional areas during college, became a newspaper reporter following it, and have tracked my way through the jungles of words and ideas ever since. I did find some areas in the '70's where a woman reporter was less than welcome or ran into a lot of kidding (police departments and sheriff's offices), but you learn to persevere and get the information you need.

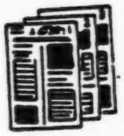
Preparation:

While I did not study journalism per se in college, I have since turned to the field as a graduate student and am immersed in theory, after having had years of practice. Writing involves a considerable amount of discipline, and I urge all to take every opportunity to learn to think both logically and creatively. We all need at least a left-brain and right-brain approach to solving problems. You can't beat experience in learning to communicate--work for the student paper, try your hand at photography, plan a campaign for a good cause. And don't concentrate entirely on one academic area during your undergraduate days--sample a diversity of disciplines. Most of all, read.

Future:

The path upward in communications usually takes one from being a "technician" to a "manager." But I believe you should never lose touch with the need to communicate clearly and accurately, no matter how much work you come to delegate to others. Women need to be more assertive in stressing--and proving--how important communication is.

PERSONAL REFLECTIONS



NAME: MELODY L. SIMMONS **AREA OF INVOLVEMENT:**

JOURNALIST - BALTIMORE SUN

Responsibilities, Challenges, Rewards:

I am a reporter for the Evening Sun assigned to the Metropolitan staff. My profession is always interesting because there is no constant factor in reporting. I am always working with different people on different and new things and stories. I find this very refreshing and uplifting.

Interest:

I am a news hound, and that is how I became interested in being a reporter. As far as barriers because I am a woman, I used to be a sportswriter and this was VERY difficult because access to male players was always a problem. I ended up leaving the sportswriting field after a request to the Civil Liberties Union for help gaining access ended in my firing from the paper. That was lousy!

Preparation:

I hold a journalism degree from the University of Florida. For others hoping to become a journalist, I would say read and study othe fields like the Liberal Arts to become well versed in other areas.

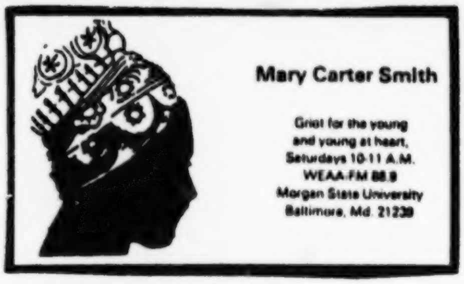
Future:

Women in my field should be groomed for management positions and editorships. This does not happen now and therefore, there is a lack of female leadership and solid role models.

Additional Comments:

My thoughts for women in politics, law or media is the need to cultivate a good network to draw upon for support, information and career planning. Such a network would be an excellent step in rounding out what appears to be a lack of organization and understanding by women on their potential as persons contributing to a job. It would also help in planning.

Also see PROFILES



Mary Carter Smith

Griot for the young
and young at heart,
Saturdays 10-11 A.M.
WEAA-FM 88.9
Morgan State University
Baltimore, Md. 21239

PERSONAL REFLECTIONS

NAME: Mary Carter Smith ARTS AREA: Storytelling, Acting, Writing, Speaking, Workshop Leader

Involvement in the Arts:

I am a professional griot (performing folklorist). For the past 12 years I have done this. I perform throughout the USA and abroad. I also conduct workshops. I have written three books, produced one poster, and one cassette tape. Mine is a one-woman activity. The Mayor appointed me Baltimore's Official Griot.

Interest and Training:

I have had a life-long interest in storytelling, which I learned from my grandmother and aunts. I took college courses in drama, oral narration, etc. and my family inspired me. I was a teacher/librarian for over 25 years in Baltimore Public Schools and took an early retirement to become professional griot.

Creative Process:

My motivation comes from first, my belief in practical Christianity, then my commitment to all people, but especially those of us who are black. (I know the problems, joys, aspirations, etc., more than any others). I have some native ability and I study, practice, and pray that God will bless my efforts.

Challenges and Rewards:

My most rewarding aspect is meeting people I've helped, without being aware of it, years ago. Also, looking into faces of children as I interact with them. I would like to be able to travel as a goodwill ambassador, using my gifts and experiences.

MARYLAND WOMEN'S HISTORY PROJECT

QUESTIONNAIRE: IN HER OWN WRITE

NAME Betty Jean Steinshouer

AREA OF INTEREST Fiction/Drama

(Use additional paper if necessary)

I. Involvement in Writing

Writing is not exactly a career - it's a life. Lots of people are paid to write things who are not writers. I used to be one of those - writing purple prose. Now I don't always make a living with words - but I create out of a different perspective. The short story is not usually lucrative, but it's one of the true art forms and it's what I write the most.

II. Interest and Training

Teachers told me I would write but I didn't really care about it until I realized that writing was more to me than anything else. Love and money came second - indeed, did not matter at all if I wasn't writing.

I have degrees in English but I don't know if that's a help or a hindrance.

III. Creative Process

Ideas come from life - from conversation, pictures, horrible moments and beautiful moments. Meditation helps greatly for reducing distractions and bringing material to the surface.

IV. Challenges and Rewards

After six years of hard effort, I've created a one-woman literary show of Willa Cather, which I'm performing myself. It's a gorgeous opportunity, and it's most rewarding. The main challenge is to make enough to live on while I continue writing. I would count my gretest accomplishment to create writing that lives.

V. Women and Careers in Writing

It is a great temptation to write for, and about, only women, especially these days. I'm glad we have women's studies, and women - only presses, and so on, but I can't write for a limited audience, and I don't think there's anything to be gained by young women doing it either. My advice is to go to the mountains, sit still, and write.

MARYLAND WOMEN'S HISTORY PROJECT

QUESTIONNAIRE: IN HER OWN WRITE

NAME Dorothy Sucher

AREA OF INTEREST Fiction/Mystery

(Use additional paper if necessary)

I. Involvement in Writing

I am a writer, of mystery novels chiefly. Writing is my career.

II. Interest and Training

I have always wanted to be a writer, but did other things for most of my life. My first novel appeared last year and a second will appear in 1989. I've taken creative writing courses, but the most important "preparation" is threefold: live fully, read widely and deeply, and write, write, write. Also - persevere.

III. Creative Process

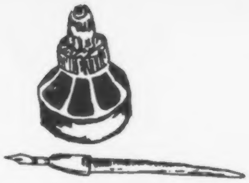
I write first thing in the morning, preferably before talking to anyone or reading. Ideas come from things I observe, articles in the newspaper, memories, anger, things that make me laugh...

IV. Challenges and Rewards

The challenge of writing is the opportunity to do the best of which you're capable. The rewards are the knowledge that your thoughts will be shared with many people beyond your own circle, the fulfillment of a lifelong dream learning new things, meeting new people, a chance at a kind of, if not immortality, at least persistence beyond your own lifetime.

V. Women and Careers in Writing

There are some barrires to women writers, fewer reviews go to women. There are also opportunities - e.g. support of other women, especially feminists. (Groups such as Sisters in Crime, to which I belong). I think persistence and good writing are the really important prerequisities, for man or woman. Women sometimes need to learn to take themselves more seriously, as writers and in other ways.



MARYLAND WOMEN IN THE ARTS

PERSONAL REFLECTIONS

Also see PROFILES

NAME: Cynthia Voigt ARTS AREA: Writing

Involvement in the Arts:

I write novels for children--it is neither "career" nor "interest", it is the thing, which, when I'm not doing it, I am dissatisfied (with myself, the world, my family, and anyone else in the vicinity). I have published, to date, six books.

Interest and Training:

I was in high school when I decided I wanted to write. This decision was followed by years of failure (i.e. not being published). Some people. some events encouraged me; others discouraged me. I received no formal training to speak of (creative writing courses were among the discouraging events), but my academic training strikes me as intellectual stimulus.

Creative Process:

As to the first. there is no way I can answer that except (of course) in the most mundane way: I think as hard and as well as I can, make notes and write outlines (which I constantly change). As to the second part: Ideas never come from the same place in the same way; ideas are erratic (in their approach and in their quality)—as Hamlet says, "The readiness is all." I enjoy thinking and writing, and I am stubborn so I continue.

Challenges and Rewards:

The most rewarding and interesting aspects are the writing itself...to tell a story, to do justice to the story that's to be told. There is nothing quite so exhilarating as being in the middle of a good piece of work. The benefits for students, whether they are audience or actor, are no different than those for all other people; and except to mutter something about "keeping the mind alive" and "touching the eternal in the mundane" and "pleasures of a good piece of work," I can't begin to define them. My ambition is to continue to have stories to tell and the ability/discipline to tell them well.

Women in the Arts:

I sense no barriers for me as a woman writer other than those of the limits of my abilities (which are non-sexist barriers). Advice? If you want to, then try it. Give yourself time, don't be impatient with yourself.

IN HER OWN WRITE

PERSONAL REFLECTIONS

Also see PROFILES

NAME: Florence Widutis

AREA OF INTEREST: Writing about psychological-spiritual growth and global problem solving

Involvement in Writing

Except for the 1940's when I wrote and edited the Postwar Information Bulletin, Here's How It's Done and the newsletter Resolved, writing has been an avocation or nonprofit activity. My published writing includes psychological-spiritual self-articles on world problems and peacemaking, and poetry.

Interest and Training

I have written poetry since my early teens, a half dozen of which have been published. I was a voracious reader of such authors as Hardy, Thackeray, Austen and Dickens. Learning to write by writing, I started a novel in my teens and finished one in my 20's, which was never published. Journalism courses provided training for writing publicity that has been part of most of my professional work and community service. Reviewing children's books for Books for New Age Children and Youth and a creative writing course gave me enough confidence to write my own novel The True Path.

Creative Process

The inspiration for my creative writing comes from deeply held beliefs and personal experiences, not from expectation of commerical success. Yours Is the Power was written after ten years of study and teaching in a school of East-West disciplines of mediation. The Person and the Planet curriculum was based on courses developed during twenty years teaching high school social studies.

Challenges and Rewards

I have demonstrated that transpersonal or the psychology of the higher consciousness can be taught effectively in public high school in units on human relations and global-local problem solving. Eventually academic education must develop ways of encouraging the development and integration of the whole person, of going beyond the intellect and pursuit of knowledge to awakening the spritual intuition, releasing the creative imagination, and cultivating group-centered qualities and values and cooperative skills. It is my dream to make a greater contribution, through workshops and writing, to this leap forward.

Women and Writing

Advice to students considering a career in writing.

1) Believe the subject you are writing about is vitally important and know it thoroughly, preferably through experience.
2) Develop writing skills through persistent study, practice and criticism of your work by accomplished writers.
3) Have an alternative way of earning a living, if possible, one in which writing is part of the job.
4) It is helpful to be a member of a literary club of people who are willing to listen and give honest criticism.
5) If a manuscript is rejected by publishers don't let it gather dust. Xerox and circulate it. If interest justifies publication, raise funds to form a small press and print and distribute it yourself. My sex has not been a barrier in writing. It should not be regarded as a liability in today's world.

STUDENT ACTIVITIES

ELEMENTARY

STUDENT ACTIVITY
Primary/Elementary

GO PLACES WITH BOOKS

WAYS TO SHARE A BOOK

TO DO:

After reading or listening to a book by a Maryland woman author, complete some of the following activities.

PRIMARY/ELEMENTARY

1. Make a poster to advertise a book. For such posters, paint, crayons, chalk, paper sculpture, ink, cut-out pictures, real materials, and other things can be used.
2. Construct a miniature stage setting for part of a story. For such settings, use a cardboard, wooden, or metal box. Discarded materials and odds and ends can be used for the background and props. Small dolls of various kinds, wire or pipe cleaner forms, papier mache figures, or any other suitable ones can be used as characters. Toys of various kinds are useful in creating such settings.
3. Decorate a book jacket in any desired manner and write an advertisement to accompany it.
4. Create a series of original illustrations for a story.
5. Make a "movie" of a book by drawing a series of pictures on a long sheet of paper, fastening ends of the paper to rollers, turning the rollers to move the pictures into view.
6. Write or tell the most humorous incident, the most exciting happening, the most interesting event, the part liked best, or the saddest part of the book.
7. Tell part of the story using background music.
8. List new, unusual, and interesting words and expressions found in the book. Also identify 10 words that the author uses to show action, 10 to describe a character, and 10 to describe a place.
9. Write a letter to a friend or to the librarian to recommend the book.
10. Create a puppet show to illustrate the story.
11. Advertise the book over the school's public address system.
12. String a cord, captioned "A Line of Good Books," across the class. Hang paper banners from it on which are written or drawn names of author's books.
13. Use clay, soap, wood, plaster, or some other kind of modeling materials to make an illustration for a book.
14. Write a letter to the book'sauthor telling what you liked about the book and asking her questions about how she wrote the book.
15. Other________________________________

A SAMPLER OF ACTIVITIES

MARYLAND ENGLISH LANGUAGE ARTS CURRICULAR FRAMEWORK

ELEMENTARY LEVEL

Following are examples of a few general activities that could be used to infuse women's Studies into elementary Language Arts curricula. These examples coorelate with selected K-12 Maryland State English Language Arts Framework goals. A summary of the Framework appears on page 14 of this 1989 Maryland Women's History Packet. Several specific activities for elementary grades appear on the following pages.

LISTENING

- Listen to recordings of books by female authors.
- Listen to women folksingers; Identify the main messages in the songs.
- Listen to records of folktales and discuss how women are portrayed in the folktales.
- Invite a woman writer to class. Listen to her talk about her books, poetry, or writing for newspapers and magazines.

READING

- Read a biography of a woman writer.

  Identify 10 facts you learned from reading the book.
- Read fiction books by Maryland women authors. Discuss how you think the characters felt in different situations, and how you would have felt in the same situations.
- Use Books in Print to make a list of titles of books written by a particular Maryland woman author.
- Read historical journal entries or diaries of women (such as pioneer women, slave women, immigrant women).
- Read newspaper and magazine articles written by women.

(Continued on next page)

A SAMPLER OF ACTIVITIES
(Continued from previous page)

WRITING

- Write a letter inviting a local woman author to speak to the classs. Write a follow-up thank you note.
- Write daily journal entries as if you were a character in a book by a woman author.
- Write a letter to a favorite woman author (in care of her publisher) asking questions of interest.
- Write a new ending to a story by a woman author.
- Select a poem by a woman poet. Write a poem expressing your views about the same subject .
- Write a paragraph telling why a favorite book by a woman author should receive the "Best Book of the Year" award.
- Find newspaper opinion columns written by women. Write a book review for your shcool newspaper of a book by a Maryland women author.

SPEAKING

- Identity a local woman writer. Call and arrange an interview. Ask her questions about her life and her writing.
- After learning about a woman writer, imagine that you are that writer and speak to the class about your writing.
- Make up and tell a new ending for a story by a woman author.
- Imagine that you are a character in a book by a woman author. Tape record yourself telling who you are and what happened to you in the story.

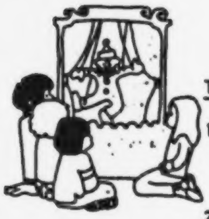
LANGUAGE

- List occupations which have traditionally had male titles (fireman, policeman, postman, etc.). List alternative inclusive, non-sexist titles (firefighter, police officer)
- Choose a story from a basal reader. List all of the adjectives used to describe males and to describe females. Note if there are differences.
- Survey newspaper articles to see if different types of words are used to describe males and females.
- Read stories by women about different cultures (urban and rural settings, different regions of the United States, different ethnic groups or nations). Note how the author uses language to reflect the culture of the people.

LITERATURE

- Create a display of books by Maryland women. Make a list of the topics or major themes that the books are about.
- Read poems by minority American women (Black, Asian, Hispanic, Native American). Discuss how you think these poem reflect the author's life experiences.
- Analyze how females and males are portrayed in basal reading series . Note the numbers of females and males portrayed, in what roles they are shown, and what types of behaviors they exhibit.
- Read folklore, fairy tales, and myths with female characters. Identify how girls and women are portrayed in these stories.

STUDENT ACTIVITY
Primary



TO DO:

1. Plan a puppet show telling a favorite story or poem by a Maryland woman author such as Lucille Clifton, Miriam Cohen, or Nancy Patz.

2. In the space below, make an invitation to your show or draw what your puppet will look like.

SHOWTIME!

BEING A GRIOT

A griot was an African storyteller who collected popular spoken stories from the community and told or sang these stories so that they would not be forgotten. In this way stories were passed down from grandparents and parents to children over many hundreds of years. There are still griots today who share their stories.

TO DO:

1. Ask your mother, grandmother, aunt, or other relative or older woman in your community to tell you a story they heard about their family from their mother or grandmother.

2. Become a griot and tell that story to your class. If you wish, draw a picture to go with your story, or make a puppet to help you tell the story.

3. Find some music from a record at school or home to use in the background while you tell your story.

159

FAMOUS LIVES

Lillie Patterson, a Maryland author, has written many books about famous people.

TO DO:

Read one of her books about Francis Scott Key, Frederick Douglass or Booker T. Washington.

. Draw pictures of some of the most important things that each person did.

. Why do you think Lillie Patterson chose to write books about these people? Which famous person would you like to write a book about?

Frederick Douglass

Freedom Fighter

Francis Scott Key:

Poet and Patriot

by Lillie Patterson

illustrated by Vic Dowd

As a boy in western Maryland, Frank Key's hero was his father's Revolutionary commander, President Washington. When Frank grew up he became a lawyer in Washington, D. C. He helped the slaves and the poor; he wrote poetry; he was a happy father. But he longed to serve his country, even as Washington had done.

Key's chance came in an unexpected way. During the War of 1812, Key was held on a boat in Chesapeake Bay when the British attacked Baltimore. Nervously, he watched the bombs and rockets fall on Fort McHenry. The flag flew above it. The fort was holding. That night Key could not see the flag and was wild with worry. Dawn finally came. "The flag still waves," Key shouted. "Baltimore is saved!"

At once Key began writing a poem. "*Oh, say can you see by the dawn's early light . . .*" Key's poem was set to music. Today *The Star-Spangled Banner* is our National Anthem.

Lillie Patterson is a poet herself and a specialist in library services with the Baltimore Public Schools. She is the author of Garrard's popular *Booker T. Washington*.

GARRARD PUBLISHING COMPANY
CHAMPAIGN ILLINOIS

TEACHER'S NOTE:

DISCOVERY BOOKS

Easy-to-Read **Fun-to-Learn**

Discovery Books are the first set of adventurous, historical stories about famous people written for children in the primary grades. An initial introduction is all it takes—then children will chart their own reading with Discovery Books! These fast-moving, authentic stories have been authored by well-known writers of juvenile books

STUDENT ACTIVITY
Primary

STORIES BY LUCILLE CLIFTON

TO DO:

1. Listen to one of these stories by Maryland writer Lucille Clifton.

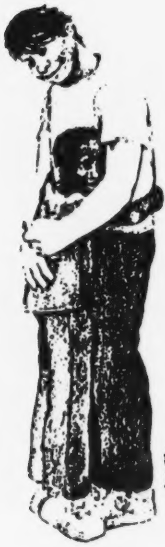
   Everett Anderson Books:

   - Some of the Days of Everett Anderson
   - Everett Anderson's Christmas Coming
   - Everett Anderson's Year
   - Everett Anderson's Nine-Month Long
   - Everett Anderson's Friend
   - Everett Anderson's Goodbye
   - Everett Anderson's 1,2,3

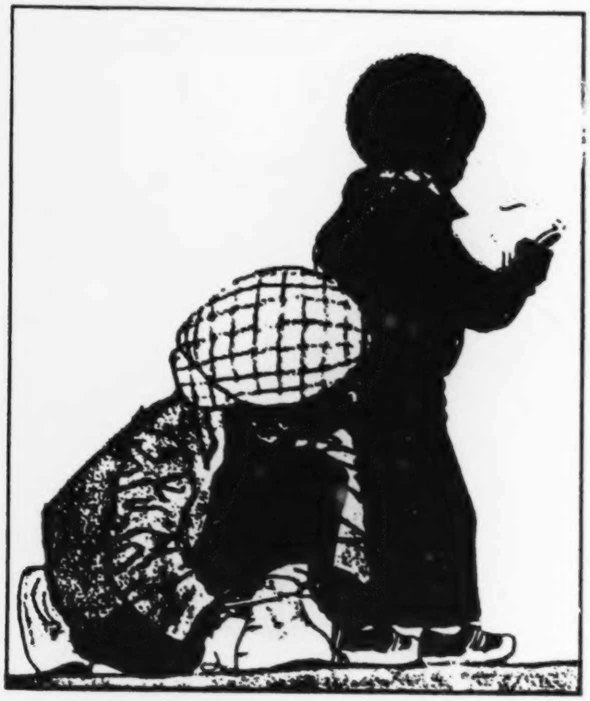
   Other Books:

   - Amifika
   - The Boy Who Didn't Believe in Spring
   - My Friend Jacob

2. Name your favorite person in the book. Tell why you like that person.
3. Draw a picture of the part of the book you liked best, or of the funniest or saddest part.
4. Make up your own Everett Anderson story.
5. Discuss where you think Lucille Clifton gets her ideas for her stories.



from My Friend Jacob



Tony stopped and made believe his sneaker was untied to see what King was going to do. King stopped and blew on his shades to clean them and to see what Tony was going to do. ▪ From *The Boy Who Didn't Believe in Spring* by Lucille Clifton.

SCIENTIST AND AUTHOR
RACHEL CARSON

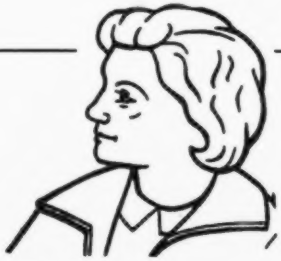
TO DO (for teachers):

1. Read the story about Rachel Carson aloud to the class.
2. Have students complete the True/False worksheet on the next page.

RACHEL CARSON

(May 27, 1907 - April 14, 1964)

by Kathie White



Do you know what a scientist does? Today's story is about a woman with very special talents. She was both a scientist and a writer. Her name was Rachel Carson.

Rachel lived in a small town with few houses and many grassy fields. Many, many years before, her father's family had lived in Scotland. Her mother loved the out-of-doors. She taught Rachel to see the beauty in nature.

Rachel liked living in the country. She listened intently to her mother's stories about the world around her. Rachel would spend lots of time looking at flowers and trees. She was fascinated by the sounds of small animals.

She liked listening to the birds. She decided she wanted to hear the birds wake up. Her mother woke her up early one morning. While it was still dark, they quietly walked into the nearby woods and sat on a log. They waited for the sun to come up and for the birds to sing. Would you like to hear the birds wake up?

Reading and writing were also things Rachel liked to do. When she was ten years old, she wrote some stories that were published in one of her favorite magazines. It was a magazine that lots of children read. Rachel was happy and proud! She dreamed that when she grew up she would be a famous writer.

As she grew up, Rachel continued writing and learning about nature. She read a lot about animals and how they live. In school she studied all about different kinds of animal life. She was so excited about what she learned that she decided that she would become a scientist.

She decided to go to a school close to the Atlantic Ocean. It was an exciting place for Rachel. When she got to school she saw the ocean for the first time in her life! She loved the ocean right away. She decided to learn as much as she could about it. She wanted to know more and more about all the different types of fish and plants that live in salt water.

When Rachel finished school, her first job was a dream come true. Not only could she be a scientist, but she could also be a writer. She wrote stories about fishing and about life in the sea. Everyone liked her stories. Next she began to write stories for newspapers. People were eager to read the stories she wrote. She was becoming famous for her work.

One day, Rachel received a letter from a friend. Her friend was very upset. She wrote that an airplane had flown over their town, and had sprayed the town with something that looked like water. Since that had happened, many birds had died and many others were sick. She asked Rachel to see if she could find out what was making the birds sick.

Rachel discovered that the plane had sprayed some kind of poison called a pesticide. The pesticide was used to kill off the mosquitos. Mosquitos can cause a lot of trouble. They sometimes make people and animals very sick. Rachel found out that pesticides could also make people and animals very sick.

Rachel remembered hearing the birds sing when she was a little girl. How sad it would be to lose their musical voices. She knew that pesticides were killing all the insects that the birds ate. She also learned that pesticides were poisoning the water. What could the birds safely eat or drink? If the water was poisoned, how could the fish live? Would people get sick if they drank water with pesticides in it? She became very worried.

People were in danger, too. Rachel decided that she must do something to let people know about this very serious problem. They had to know right away!

Using her knowledge as a scientist and her talent as a writer, she began to tell people about the danger of pesticides. Lots of people listened to what Rachel Carson had to say. Lots more people read what she wrote.

Because of Rachel Carson's work, we know a lot more about the world we live in. She reminded us that every living creature in the world is important to all of the others. She asked us to think carefully about all animals, large and small. She asked us to think what our world would be like if the birds did not sing at all.

SOURCE: National Women's History Project, Santa Rosa, California, 1985

RACHEL CARSON

(NOTE: Questions based on preceding page.)

STUDENT WORKSHEET

Name

TRUE or FALSE

Study the sentences below. If the sentence is true, color the box under **true**. If the sentence is not true, color the box under **false**.

1. Rachel wrote a book about nature — **true** ☐ **false** ☐
2. She did not like to write when she was a child. — **true** ☐ **false** ☐
3. Rachel loved the ocean. — **true** ☐ **false** ☐
4. Rachel was a famous scientist. — **true** ☐ **false** ☐
5. Rachel did not like birds. — **true** ☐ **false** ☐
6. Rachel loved everything in nature. — **true** ☐ **false** ☐
7. She grew up and worked as a nurse. — **true** ☐ **false** ☐
8. We should be careful with pesticides. — **true** ☐ **false** ☐

164

SOURCE: National Women's History Project, 1985,
P.O. Box 3716, Santa Rosa, Cal. 95402

STUDENT ACTIVITY

Primary

TO DO: Draw a picture about a Maryland woman you have learned about. Write a sentence telling something about her.

GOOD NEWS
N
W
E
S
154

STUDENT ACTIVITY
Primary/Elementary

BOOK SCRAMBLE

1. Unscramble the names of books by Maryland Women Authors. Use the "Choices" list below to help you.

2. Make up your own list of scrambled names of books by Maryland women authors. Give your list to a friend to unscramble.

Scrambled Titles

IEYDCS NOSG

YM RFINED BOJAC

ETH TGREA YLLIG POHSKIN

ETTEVER SONDERAN

____

____

____

____

Choices

My Friend Jacob
Dicey's Song
Everett Anderson
The Great Gilly Hopkins

STUDENT ACTIVITY
Primary/Elementary

BOOK WEEK

TO DO:

Plan a school-wide Women's Author Book Week.

1. Design posters, stamps, buttons, or banners to help celebrate.
2. Develop a list of ideas such as the one below to celebrate the week.
3. Display books written by Maryland women.
4. Complete some of the activities listed on the "Ways to Share A Book" page in this packet.
5. Invite a local woman author to school to speak at a special assembly.
6. Using the form on this page, write a message or poem to make a bookmark to commemorate the week, or design your own bookmark. Duplicate the bookmark for use by all students in the school.

WAYS TO CELEBRATE BOOK WEEK

Contests and Games

Exhibits

Library and Classroom
Activities

Essays and Book Reports

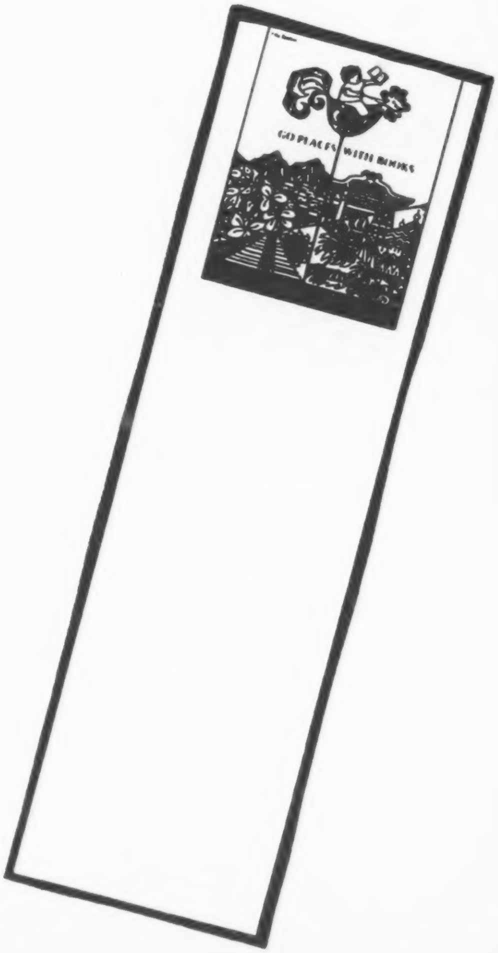
Be Creative

Read

Announcements and Publicity

Talks, Storytelling, and
Dramatizations

Enjoy Books



STUDENT ACTIVITY
Primary/Elementary

MARYLAND WOMEN AUTHORS

These are some of the women in Maryland who have written books for children:

LUCILLE CLIFTON

MARY HAHN

CAROLYN FOREMAN LEWIS

CORNELIA MEIGS

KATHERINE PATERSON

CYNTHIA VOIGT

TO DO:

Write their names by filling in the missing spaces below.

M _ _ _   H _ _ _

_ Y N _ _ _ _   V _ _ _ _

_ _ R _ _ L _ _   _ _ _ G _

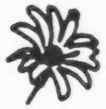
_ _ _ _ L L _   _ _ I _ _ O _

_ _ _ _ _ _ N   _ _ _ _ _ _ N   _ _ _ _ S

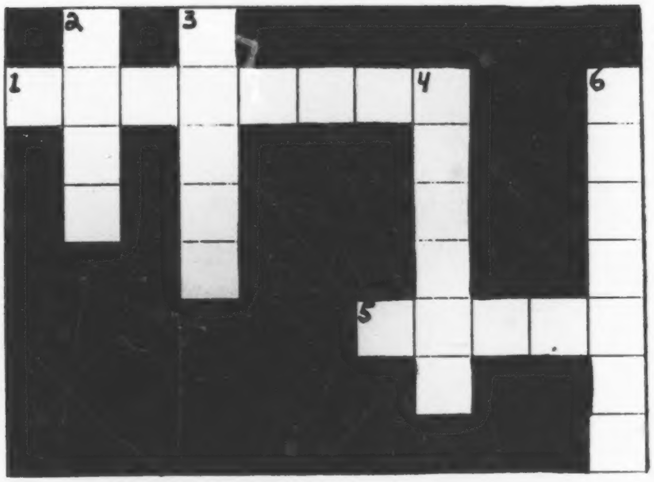
_ A _ _ E _ I _ E   _ A _ E _ _ O _

Make up name puzzles for these authors of children books: Phyllis Naylor, Lillie Patterson, Miriam Cohen, and Hazel Wilson.

STUDENT ACTIVITY
Elementary



MARYLAND WOMEN AUTHOR PUZZLE



Fill in the blanks by using the last name of the Maryland author who wrote the children's books listed below. (Use the page in the Resource Directory, "Selected Works of Maryland Women Authors" to help you).

ACROSS

1. Bridge to Terabithia
5. Dicey's Song

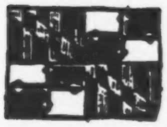
DOWN

2. The Sara Summer
3. Invincible Louisa
4. The Witch Herself
6. Everett Anderson books

ANSWERS:

```
  H   M
P A T E R S O N     C
  H   I       A     L
  N   G       Y     I
      S       L     F
            V O I G T
              R     O
                    N
```

STUDENT ACTIVITY
Elementary



MARYLAND WOMEN WRITERS TIC TAC TOE

TO DO:

1. Reproduce enough blank TIC TAC TOE cards (below) for each player. Place the name of a Maryland woman writer in each square of the TIC TAC TOE card (every player's card will be different).
2. Have a "caller" read the names at random from the list below until someone has 3 names in a row up and down or across.
3. In order to win the game, you must not only have the names in order, but must be able to give the name of one book she wrote or tell one fact about the author. Use the list of "Representative works by Maryland Woman Authors" in the Resource Directory of the packet to help you.

ANNE TYLER
RACHEL CARSON
LUCILLE CLIFTON
KATHERINE PATERSON
MARTHA GRIMES
PHYLLIS NAYLOR
COLBY RODOWSKY
CYNTHIA VOIGT
MARY JACOB
KATHERINE ANNE PORTER
FRANCES WATKINS HARPER
ZENITH BROWN

STUDENT ACTIVITY

EQUITY SCAVENGER HUNT

Directions: Form teams of three or four students. Go to your school's library/media center. Each team should follow the steps below.

Scavenger Hunt Steps;

1. You will be looking for hidden "treasure" in the library. Your goal is for each member of your team to complete her or his treasure chart.

2. Copy the chart below for each team member.

3. Search the library to find the "treasure" - books written by women authors.

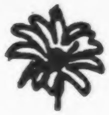
4. **Scoring:** *one point is given for each woman author found
   *one extra point is given for any Maryland woman author
   *five extra points are awarded to the team which has every member with a completed form
   *The team with the most points at the end of twenty minutes is the winner

SCAVENGER HUNT RECORDING CHART - WOMEN AUTHORS

Name of Author	Name of her Book(s)	Is She A Marylander?

STUDENT ACTIVITY
Elementary

Jumble Puzzle



TO DO:

1. Choose from the list below to identify the Maryland woman who is described in each statement. Use the boxed (☐) letters to figure out the area of achievement in which these women are found.

   Maryland Women: Martha Grimes, Sadie Kneller Miller, Frances Watkins Harper, Anne Tyler, Cynthia Voigt Lucille Clifton, Zora Neale Hurston

2. Make up your own JUMBLE puzzle about Maryland women.

AREA OF ACHIEVEMENT

_ _ _ _ _ _ _

1. 1st black woman to publish a story in the U.S. _ _ _ _ _ _ _ ☐ _ _ _ _ _ _
   _ _ _ _ _ _
2. Novelist, folklorist, anthropo~~logist~~ _ _ ☐ _   _ _ _ _ _   _ _ _ _ _ _ _
3. Photojournalist, 1st woman war correspondent _ _ _ ☐ _   _ _ _ _ _ _ _   _ _ _ _ _ _
4. Award-winning author of novels set in Baltimore _ _ _ _   ☐ _ _ _ _
5. Poet; author of numerous children's books _ _ _ ☐ _ _ _   _ _ _ _ _ _ _
6. Winner of Newbery award for best book for young people _ _ ☐ _ _ _ _   _ _ _ _ _
7. Author of mystery novels set in England _ _ _ _ _ _   ☐ _ _ _ _ _

ANSWERS: Area-WRITING; 1-Frances Watkins Harper, 2-Zora Neale Hurston; 3-Sadie Kneller Miller; 4-Anne Tyler, 5-Lucille Clifton, 6-Cynthia Voigt, 7-Martha Grimes

About the Author

Katherine Paterson is the author of BRIDGE TO TERABITHIA, *which won the 1978 Newbery Medal, and of* THE MASTER PUPPETEER, *which won the 1977 National Book Award. Several of her novels have been chosen as Notable Children's Books by the American Library Association.*

Katherine Paterson was born in China and spent part of her childhood there. After her education in both China and the United States, she lived for four years in Japan. There she studied at the Japanese Language School in Kobe and taught in a rural area of Shikoku Island.

Her four children and their friends have provided her with some of the subject matter for her sharply observant stories of family life. She lives with them and her husband in Takoma Park, Maryland.

Mary Downing Hahn was born in Washington D.C. and now lives in Columbia, Maryland with her husband and two daughters. She works as a children's librarian in Prince George's County, and previously taught art in a junior high school and English at the University of Maryland. For Clarion she has written *The Sara Summer* and *The Time of the Witch*, and is currently at work on a fourth novel.

CYNTHIA VOIGT was raised in Connecticut and was graduated from Dana Hall School and Smith College in Massachusetts. For a number of years she was a teacher of English and classics and before that she worked at "various jobs in various states."

She lives in Annapolis, Maryland, with her husband, their two children, and the family dog. In addition to writing and teaching (to which she has recently returned), she enjoys cooking, eating, crabbing, and family summers on an island in Chesapeake Bay.

She has also written *Tell Me If the Lovers Are Losers*. Her first novel, *Homecoming*, was nominated in 1982 for the American Book Award. *Dicey's Song* is a sequel to that book.

TO DO:

1. Make a scrapbook or bulletin board with information about Maryland women authors of books for children and young adults.
2. Use written summaries or drawings to tell something about the authors' lives.
3. To find information, use the jacket covers on books by Maryland writers, or use the volumes of books, Something About the Author, which are found in school and public libraries.

STUDENT ACTIVITY
Elementary

HUMOROUS HAPPENINGS

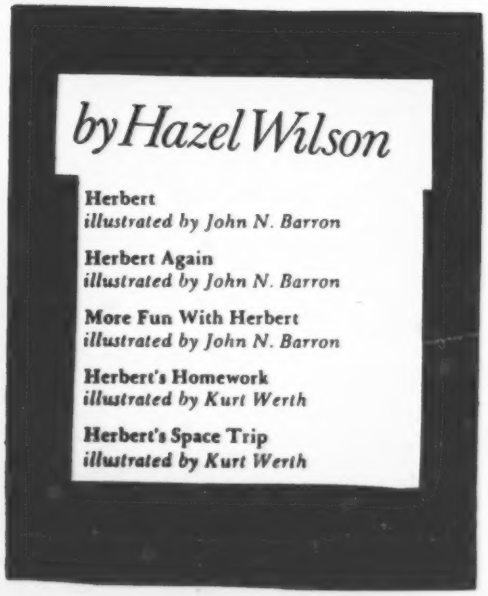
Often authors who write funny books will base their stories on humorous happenings in their own lives. Maryland writer Hazel Wilson has created some of the events in her series of comical Herbert books by using experiences of her son Jerry.

TO DO AND DISCUSS:

1. Read some of the stories from one of the Herbert books by Hazel Wilson (Herbert, Herbert Again, More Fun with Herbert).

2. Using the same characters from the book, write your own humorous Herbert story. Send your story to Hazel Wilson, c/o Alfred A. Knopf Publishers, 201 E. 50th Street, New York City, New York, 10022.

3. Write a story about something funny that has happened to you or your friends this year, either at home or in school. Make a class collection of Humorous Happenings.



by Hazel Wilson

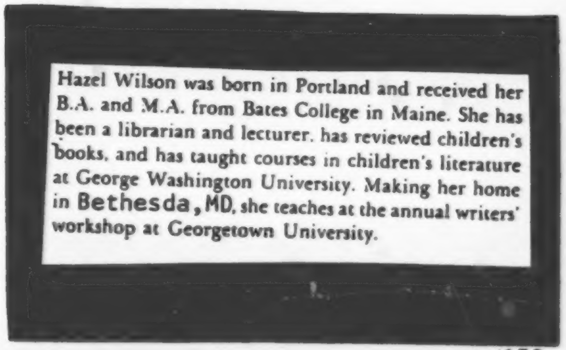
Herbert
illustrated by John N. Barron

Herbert Again
illustrated by John N. Barron

More Fun With Herbert
illustrated by John N. Barron

Herbert's Homework
illustrated by Kurt Werth

Herbert's Space Trip
illustrated by Kurt Werth



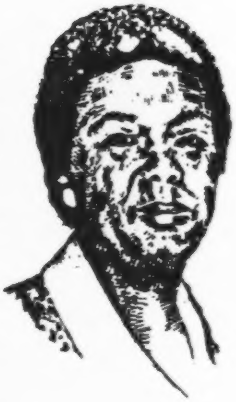
Hazel Wilson was born in Portland and received her B.A. and M.A. from Bates College in Maine. She has been a librarian and lecturer, has reviewed children's books, and has taught courses in children's literature at George Washington University. Making her home in Bethesda, MD, she teaches at the annual writers' workshop at Georgetown University.

Student
Activity
Elementary

LUCILLE CLIFTON

PART 1

LUCILE CLIFTON - Author and Poet



Lucille Clifton, award-winning poet and writer, is currently Poet Laureate of Maryland. She is the second woman and the first black woman to hold the honorary post. She has written books of adult poetry, an autobiographical family history ("Generations") and several acclaimed children's books. She credits her husband, her children, and being a black woman with having the greatest influence on her writing.

While Lucille Clifton presently lives in Baltimore, she was born and reared in Depew, New York, a small town outside of Buffalo. Although poor, the family never let poverty stifle their creative expression. The young Lucille, encouraged by her mother, who was also a poet, began writing poetry when she was only a child.

Lucille Clifton's short stories and poems have been published in some of the most widely read, prestigious publications in the country: the **Atlantic Monthly, Redbook, Essence** and the **New York Times Magazine**. She was the recipient of the 1967 Discovery Award for Poetry, and a Pulitzer Prize award for fiction. Her book, **My Friend Jacob**, was one of only three children's books recognized for outstanding, realistic treatment of disabled children at Access to Equality: The First National Conference on Disabled Girls and Women (Baltimore, 1982).

Integrating the responsibilities of wife, mother of six, and writer seem to come naturally to Mrs. Clifton. Somehow she has been able to maintain a balance between her professional and personal life. Success in this area she attributes to having lots of common sense and a clear understanding of what in her life is of most importance. She often works with her husband, Fred Clifton, an accomplished sculptor, painter and writer, on joint creative ventures such as writing and teaching. Moreover, her children are often subjects of her poetic expressions.

Listen children, keep this in the place you
have for keeping,
Always, keep it always,
We have never hated black.

Listen, we have been ashamed, hopeless,
tired, mad,
But always, always, we loved us.
We have always loved each other, children,
Always—Pass it on.

SOURCE: 1983 Maryland
Women's History Week
Packet

TRY THESE BOOKS BY LUCILLE CLIFTON:

Some of the Days of Everett Anderson
Everett Anderson's Christmas Coming
Everett Anderson's Year
Everett Anderson's Nine-Month Long
Everett Anderson's Friend
Everett Anderson's Goodbye
Everett Anderson's 1,2,3

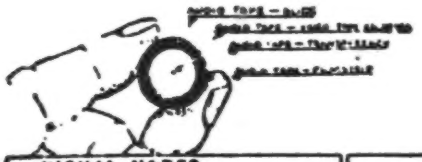
Other Books:

Amifika
The Boy Who Didn't Believe In Spring
My Friend Jacob

LUCILLE CLIFTON

Student
Activity
Elementary

PART 2



PLAN SHEET

MOBILE EDUCATIONAL TECHNOLOGY

VISUAL NOTES	AUDIO

from My Friend Jacob

Have students use this PLAN SHEET to create a filmstrip (note the space for Illustration and sound) about one of Lucille Clifton's books.

Use the biographical information on PART 1 sheet as the introductory frames

176

PRISCILLA CUMMINGS

(over)

drawing by:
Roy Draa
Grade 5
Fullerton
Elementary
School

PRISCILLA CUMMINGS

Student Activity
Elementary

PART 1

Enjoy reading about this author. Consider a class letter to her: c/o Tidewater Publishers, Centreville, Maryland 21617.

Short Biography: Priscilla Cummings, 1988

Priscilla Cummings is a writer who lives in Annapolis, Maryland. A newspaper reporter and magazine writer for 13 years, she began her career in children's books in 1986 when her first child was born. *Chadwick the Crab*, her first book, was followed by a sequel called *Chadwick and the Garplegrungen* in 1987. A third *Chadwick* will be out in the spring of 1989.

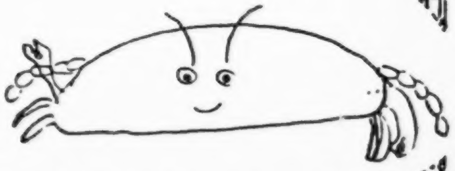
Ms. Cummings grew up one of three children on a dairy farm in western Massachusetts. Her father later taught high school physics and chemistry. Her mother stayed at home. As a young girl, Ms. Cummings loved taking walks in the woods, caring for her many pets and reading. But her favorite hobby was writing stories, which she often illustrated and read to her little sister, Janet.

She was graduated from the University of New Hampshire in 1973 with a degree in English literature. She then became a reporter and worked for newspapers in four different states over the next ten years. She covered all kinds of beats: city hall, schools, courts, police, even prisons. She says the fact that she was a woman never hindered her job, probably because she grew up in the 60's and newsrooms were more enlightened places by the early 70's.

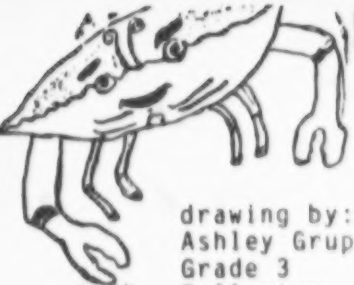
Neither does she find any discrimination in the publishing world today. She says publishers don't care if you're a man or a woman. It's the story they're interested in.

Ms. Cummings is 37 and lives with her husband, her two-year-old son and a 15-pound cat named Royce.

drawing by:
Renee Noll
Grade 5
Fullerton
Elementary
School



(Activity by Jim Antal,
Fullerton Elementary)



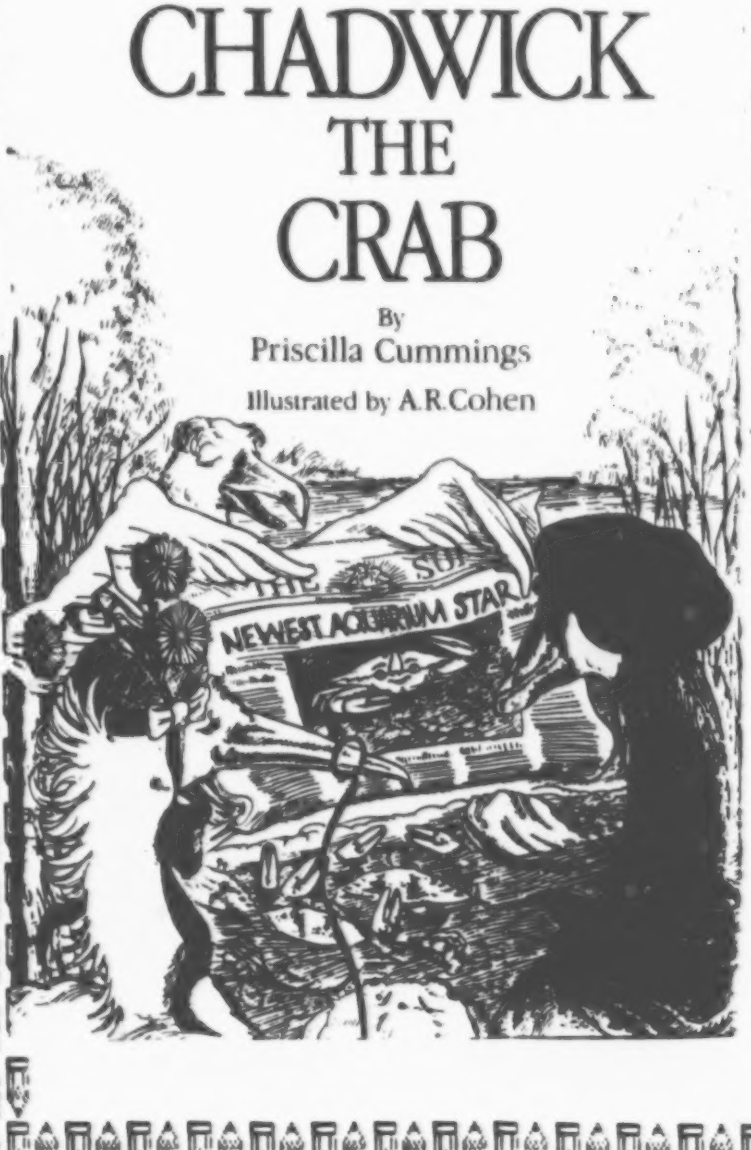
drawing by:
Ashley Grupp
Grade 3
Fullerton
Elementary
School

PRISCILLA CUMMINGS

Student Activity-
Elementary

PART 2

Have children brainstorm to compile a list of their dreams. Imagine they were animals and write a tale telling how they would realize their dreams.



CHADWICK
THE
CRAB

By
Priscilla Cummings

Illustrated by A.R.Cohen

Chadwick is a happy Chesapeake Bay Blue crab who enjoys a wide circle of friends--quiet Orville Oyster, Matilda (a fussy, near-sighted egret), Toulouse the French Canada Goose, Bernie the Sea Gull, and especially Esmerelda, the prettiest girl crab in the entire bay. But Chadwick yearns for adventure and decide that more than anything else he wants to be a star at the aquarium in Baltimore. This is the story of how one little crab realizes a very big dream.

Drawing by:
Julie Bethke
Grade 3
Fullerton
Elementary
School

HELEN PIERCE JACOB

Student Activity-
Elementary

How do you begin to write? Author, Helen Pierce Jacob says:

> **I think about an idea, then write the first draft and shape the work with many rewritings and the help of a group I read with. I am motivated by wanting to tell a story and earn a living. My ideas come from my imagination, but this is often triggered by my travels (A GARLAND FOR GANDI), my reading, and my own young life. (THE SECRET OF THE STRAWBRIDGE PLACE)**

Have your students brainstorm for ideas. Use peer groups to add to these ideas. Have students begin a journal of their writings--emphasize the need to rewrite not just for mechanics but for content. See how the original ideas blossom.

Share the ideas and/or journals with the author:

Helen Pierce Jacob
9918 Old Spring Road
Kensington, Maryland 20895
301-933-2793

Student Activity
Elementary

NANCY GOOR

Part 1

The husband and wife team of Ron and Nancy Goor gives us these books:

Signs
Pompeii
In The Driver's Seat
All Kinds of Feet

Interest and Training:

I began writing children's books when Harper and Row said they would publish my husband Ron's fictional manuscript on shadows if he would change it to nonfiction. Ron had just completed Backyard Insects with Millicent Selsam. I learned a great deal from reading Selsam's adapted text for the book. I figured if she could do it, so could I! And I did! I wrote the new text for Ron's shadow book. Shadows: Here, There, and Everywhere was published by Thomas Y. Crowell (Harper and Row) in fall 1981. Among other awards, Shadows was chosen as an ALA Notable Book of 1981 and a Best Book of the Year 1981 by the Library of Congress.

Creative Process:

Ron and I work on our books together. He takes the photographs and I write the text. Our aim in doing nonfiction books is to open children's (actually everyone's!) eyes to the wonder and beauty of our world. We often choose familiar, everyday subjects such as shadows or insects and examine them through clear, bold photographs and a simple, easily understood text. We hope that our books stimulate children to explore the world around them. The child reads about how light affects shadows and can then go outside in the morning and see that when the light is low shadows are long. After reading All Kinds of Feet (our most recent book), the reader can go to the zoo to see if the bottoms of the polar bear's feet really are covered with hair to keep him from slipping on the ice. Fortunately Ron and I work well together. Our first job together was the creation of the Insect Zoo at the Smithsonian's National Museum of Natural History in 1971. As Special Assistant to the Director of the Museum, Ron had an inspiration. Why not make a live natural history exhibit? After all, natural history involves the study of living things. I volunteered to direct the museum and do the artwork. Backyard Insects grew out of this experience. Perhaps more important was the realization that Ron and I make a good team. Writing books has become a family affair. Our two sons (Alex and Danny) pose for pictures, help find insects, and give us ideas. When my younger son Danny was in first grade, he told me, "Mommy, I like to read signs." This simple statement launched us into a two year project. Ron took hundreds of pictures of signs in settings that explained their meaning and I organized them, reorganized them, and reorganized them again, wrote several texts and in the fall, 1983 SIGNS was published by T.Y. Crowell. Our goal in writing Signs was to make pre or early readers feel good about reading and about themselves. In addition, each picture provides a multitude of concepts for a parent or teacher to discuss with the reader. Neither Ron nor I remember which one of us thought of the idea for In The Driver's Seat. But, we were both convinced that driving a tank, supersonic jet, or front-end loader would be something about which any kid—or even old kids like us—would love to learn. While working on the book, I got to ride in an army tank, an electric engine, and 18 wheel truck and a combine, and to sit in the driver's seat of the Concorde, a front-end loader, and a race car! In The Driver's Seat was chosen as a Best Book of the Year by the School Library Journal and Junior Literary Guild Selection. Writing nonfiction for young children is a challenge. One has to write simply about subjects that are often difficult or complicated. How does a blimp work? What is a shadow? How are animal feet adapted for different environments? The text must be clear, and, as in all writing, must have rhythm. It must sound right! Writing nonfiction is rewarding because it provides an opportunity to learn about a wide range of fascinating subjects and a forum to share them with others.

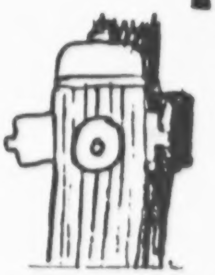
Challenges and Rewards:

Riding in a tank, sitting in the pilot's seat of the Concorde, holding the flash while my husband photographs an armadillo in the basement of the lion house of the National Zoo, exploring the Temple of Jupiter in Pompeii (we are writing a book on Pompeii to be published in Fall, 1985)—these are typical of the fascinating experiences I have had writing nonfiction children's books. Participating in the arts develops your awareness and sensitivity. When I took sculpture in college, I began to REALLY look at people in a 3-dimensional way. When we did our book on shadows, we all (my 5 year old included) noticed shadows everywhere. I would be ecstatic if by reading our books, children became more interested in their world—if they opened their eyes to the wonders around them. If our books prevented kids from devoting all their time to video games and television, I would feel my contribution was significant.

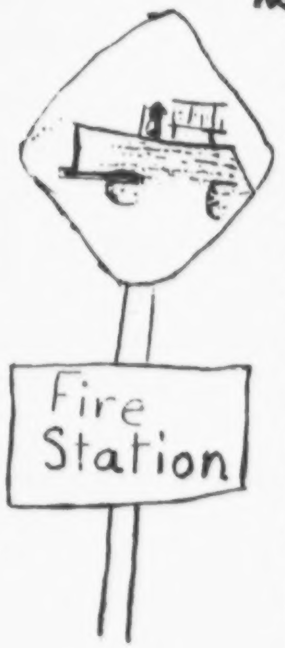
NANCY GOOR

Student Activity
Elementary

Part 2

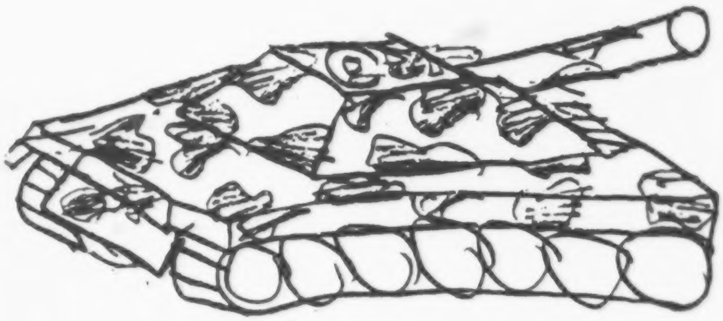


Drawing by Roy Draa
Grade 5
Fullerton Elementary
School



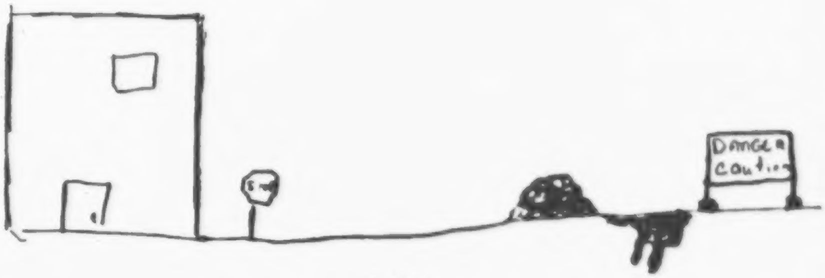
Artwork by: Robyn Forster
and Julie McDonnell
Grade 4
Fullerton Elementary
School

Consider having an "art-in". Nancy and Ron Goor have capitalized on the visual literacy of our students Using a 35mm camera, or a Polaroid camera, have the children capture their own "shadows", "signs", and "feet' Pencil drawings can achieve a similar purpose.



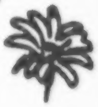
Drawing by Chris Willis
Grade 5
Fullerton Elementary
School

Drawing by Roy Draa
Grade 5
Fullerton
Elementary
School



GLORIA KAMEN

Student Activity-
Elementary



Preparation starts with a piece of paper and an idea. The one most necessary item is time, time to develop the idea. My motivation is not money so much as having a challenge, to try something new and see where it leads.

Gloria Kamen has authored the book, Fiorello, His Honor, The Little Flower.

Read it as a class. Select any local politician, even the Governor. Find a biography, even write a letter, to gather facts. Assemble your ideas, then write a book like Fiorello.

Be sure to illustrate it.

* * * * * * * * *

Another book by Gloria Kamen is Kepling: Storyteller of East & West. This readable book discusses the life and career of Rudyard Kipling.

Kipling's fictional boy, Mowgli, is not a true story. In the book, the boy speaks to animals in a language they understand. He talks to his friends, Baloo, the bear, Bagheera, the wise panther and to the Seeone wolf pack. Their adventures with the Banderlogs, Shere Khan, the cunning tiger, with monkeys and cobras make up many of the stories in The Jungle Book. Rikki-Tikki-Tavi's fight with a snake was based on a battle Kipling saw in a garden in Lahore between a mongoose and cobra.

Ideas for The Jungle Book came so swiftly that the stories almost wrote themselves, said Kipling. "After blocking out the main ideas in my head, the pen took charge and I watched it begin to write."

Consider this paragraph from page 47 (above), show the videotape or 16mm film of Mowgli, The Jungle Book, and Rikki-Tikki-Tavi. Have the students create new adventures to the Kipling characters.

ELIZABETH FOREMAN LEWIS

ELIZABETH FOREMAN LEWIS, 1892-1958

Writer of Children's Books

A successful writer of children's books, Elizabeth Foreman Lewis presented her formula for success in these words, "When editors and secretaries weary of my endless rewriting, they do not guess that I am at the mercy of ten words which accompanied every girlhood task, 'If worth doing at all, it is worth doing well'." Guided by those ten words, Mrs. Lewis produced books of high quality both for children and adults, her children's books the greater both in number and appeal.

Elizabeth Foreman Lewis was born on May 24, 1892, in Baltimore, Maryland. She attended elementary school in Baltimore and high school at Tome School in Port Deposit, Maryland, from 1906--1909. As a girl, she first wanted to study medicine, but soon changed her mind and attended the Maryland Institute of Fine Arts for a year after high school. As a young woman, she tried her hand at designing doll houses.

It is Mrs. Lewis' experiences living in China that form the background of all her writing, both juvenile and adult. As one reporter said of her, "China is written on her heart." Indeed, Mrs. Lewis herself said: "Nothing would have persuaded me to write a book until someone suggested, 'Do one on China'....And I sat right down and wrote a short story about a Chinese girl in a typhoon, and a kindhearted editor recklessly accepted it for publication. That was the beginning of the end, for I kept on doing short stories for six years. To my own great surprise I then found myself the author of a whole book, Young Fu....And I have gone on."

It was this first full-length book Young Fu of the Upper Yangtze (published in 1932) that won for Mrs. Lewis the coveted John Newberry Award, given annually by the American Library Association "for the most distinguished contribution to American literature for children."

In addition to Young Fu, Mrs. Lewis' other books for children are Ho Ming, Girl of New China (1934), China Quest (1937), and When the Typhoon Blows (1942). All of these books were published in England as well as in the United States, and all have been widely translated in the major European languages, and they have appeared in Braille. Both Young Fu and Ho Ming were also Junior Literary Guild selections, and When the Typhoon Blows was recorded for Junior League Radio programs.

As a pre or post reading of
Elizabeth Lewis' classic Newberry
Medal book, research the country
of China. Detail the geography and
culture of this land to more adequately
appreciate the author's love of China.
Consider a letter to a travel agency
for pictorial info on China.
Duplicate this page to read about Elizabeth Lewis.

Drawing by Roy Draa, Grade 5
FULLERTON ELEMENTARY SCHOOL

CORNELIA MEIGS

(1884-1973)

Student
Activity-
Elementary

PERSONAL: Born December 6, 1884, in Rock Island, Ill.; daughter of Montgomery (a civil engineer) and Grace (Lynde) Meigs. *Education:* Bryn Mawr College, A.B., 1908. *Home:* Sion Hill, Havre de Grace, Md.

CAREER: St. Katharine's School, Davenport, Iowa, teacher of English, 1912-13; Bryn Mawr College, Bryn Mawr, Pa., 1932-50, began as instructor, became professor of English, professor emeritus. Civilian employee, U.S. War Department, Washington, D.C., 1942-45. *Member:* American Association of University Women, Pennsylvania Historical Society, Vermont Historical Society, Hartford County (Md.) Historical Society.

SIDELIGHTS: "I grew up in the small and interesting town of Keokuk, Iowa, on the west bank of the Mississippi River where my father was a government engineer in charge of navigation improvements for that many-minded stream. With my sisters I went to a small private school. As may be guessed, we composed the greater part of the student body. It was a long step to the town high school full of a bewildering variety of young persons. It was a longer step still to make my own way through a battery of examinations to Bryn Mawr College.

CORNELIA LYNDE MEIGS

SOURCE: Something About the Author
Gale Research Company, 1977

Awards, honors: Drama League prize, 1915, for "The Steadfast Princess"; Newbery Medal, American Library Association, 1934, for *Invincible Louisa*.

He came up the little street that led to their house standing big and white with its tall round columns and the great maple trees lifting their branches above the road, and he felt inside, as he always did, a thump of pleasure over thinking that it was theirs to keep always. ■ (From *Wild Geese Flying* by Cornelia Meigs. Illustrated by Charles Geer.)

"It was tolerably plain that I was meant to be a teacher; becoming a writer was not such an evident or easily accomplished process. At an Iowa boarding school where I first began teaching I used to tell stories to the younger children, and found myself experimenting with different kinds of tales and finding quickly just what sort they liked and what they would have none of. It was out of these that my first book came, a collection of stories called *The Kingdom of the Winding Road*.

"I came to realize, in those years just before the First World War, how few good books were being published for children. As time went on and I went more fully into writing, I began to understand that I was at the beginning of a great movement to recognize and remedy that lack. The first publishers' department especially for children was organized. Libraries began to open special rooms for children and to train special librarians for them. I went forward on the wave of that exciting development, finding that teaching and writing went well together and that the American history that I was interested in gave me endless material for stories."

-129-

Select passages from the 1934 Newberry Medal book, Invincible Louisa written by Cornelia Meigs.
Rewrite the passages into a script, and videotape the finished skit. The introductory part could be an "interview" with author, Cornelia Meigs based on information obtained from Something about the Author.

Artwork by: Shanna Welsh
Grade 5
Fullerton Elementary School

SUSAN MELEFSKY
Parent Volunteer at Fullerton Elementary School

Student Activity
Elementary

Career: Teacher
Writer

- During March, we invite a female parent or relative to visit school to be interviewed about their profession.
- Design a transparency about the person.
- Videotape the interview.

WHY DO YOU WORK?

I work because I enjoy seeing my accomplishments on a daily basis. Using my talents and abilities to my fullest gives me a sense of fullfillment. Every task to be done is a personal challenge and I like to attack the challenge from every angle. I enjoy my work, I feel, because I enjoy doing my very best!

DID SCHOOL HELP YOU WITH YOUR CAREER?

My schooling definitely helped me with my career as a teacher and writer. English and Literature were always most appealing to me as a teenager. Books always sparked my curiosity and I enjoyed reading about different people and places. My interest in reading and writing definitely led me to my present career. English and Literature steadied me towards my present career.

WHAT JOBS LED YOU TO YOUR PRESENT CAREER?

Ironically, my past jobs including a secretarial position and a banking position, led me to my present position! I disliked both immensely! I decided to do what I enjoyed most, not what was most available. As a teenager, I worked in a summer camp and residential camp for retarded children and adults. That job better prepared me for my current career than any other. In addition, I volunteered at ST. VINCENT'S CHILDRENS HOME. My responsibilities at home left little time for me to work during the school year. I was the oldest daughter and prime babysitter for my younger sister and brother and neighborhood children.

WHEN DID YOU MAKE A CAREER CHOICE?

I chose my career after my second year in college. I stopped school after attending a local community college and worked. I started school again after convincing my boss to let me condense 5 days of office work into 3. Although it was a tight schedule, I found I had to budget money more closely and it worked. I talked to several people in the teaching field before finally going back to school. I had the choice of quitting my job and going full-time, or struggling through night-school. I decided to work 2 part-time jobs and attend classes full-time.

HOW MUCH DOES A JOB LIKE YOURS PAY?

Anywhere from $15,000 to $35,000 depending on the region and hours that are put in. Rewards of this career surpass the money. Teaching a child a concept and helping a child be a self-sustaining individual is more rewarding to me than any money figure. Communicating through writing and seeing it in print is rewarding as well.

WHAT SPECIFIC SKILLS DO YOU NEED IN YOUR JOB?

Academics, orgainization, neatness, good appearance, excellent writing and communication skill along with an enthusiastic personality are needed in both careers I have.

HOW DOES A CAREER INFLUENCE YOUR LIFESTYLE?

AT times, being a writer can create high pressure and tension. Deadlines are sometimes hectic and cause stress. Teaching on the other hand, I find hectic at times, but easier to balance with my home life. Ususally, my leisure activities are not too much affected by my job. I have a schedule that I keep regularly.

WHAT THINGS ABOUT YOURSELF AFFECT YOUR CAREER?

I have several abilities that I have had the opportunity to develop in my lifetime that relate to my career. I enjoy art and creativity, which certainly assists me in my teaching career. I enjoy speaking and writing and always have had a way with words since I was little. Also, being self-motivated has helped me in my work.

WHAT IS YOUR WORK SETTING LIKE?

I work at home in a cheery, well-lit room. away from the television and children's playroom. I have a window that faces the wooded area in the back of my house where I can enjoy a scene of beautiful trees and a brook. Most of the time, I write when everyone is asleep or out of the house. At school I have a desk in an open area classroom where other teachers are . It is comfortable, homey, and not so private, but I enjoy others around in this situation.

WHAT KINDS OF PEOPLE DO YOU WORK WITH?

Fortunately, I have been lucky enough to work with top-notch co-workers that have a career commitment and family commitment, too. Primarily, I work with a team at my school and alone at home.

WHAT DO YOU SEE IN THE FUTURE?

Ten years from now, I hope to still be an educator, but perhaps in a different form. Instead of teaching, I'd like to combine my two careers and be an educational reporter for a local news station or newspaper. I probably will still live in the same area because my children will still be attending school.

Drawing by
Kerrie Little
Grade 5
Fullerton Elementary School

KATHERINE PATERSON

Student Activity-
Elementary

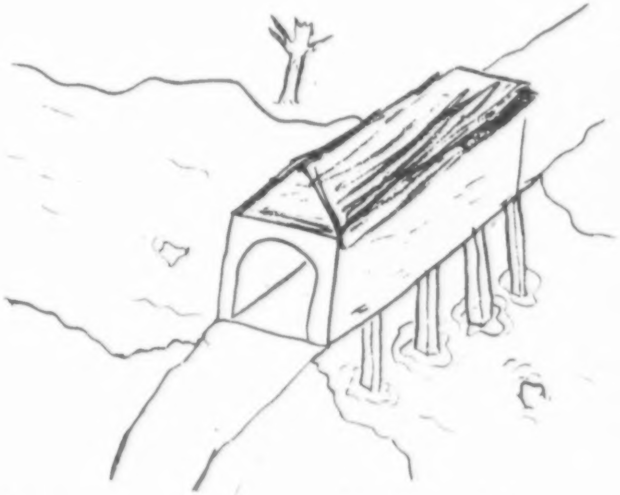
SIDELIGHTS: "It seems strange to some people that I, having lived in China as a child during the war with Japan and subsequent occupation, should choose to write three novels set in feudal Japan. To tell the truth, I hated and feared the Japanese when I was a child. Even after my family returned to the United States, I can remember the fury I felt when other children would tease and call me a 'Jap' because they knew I'd been born somewhere in that direction. If anyone had told me then that I would not only live in Japan someday, but that I would come to love that country and its people, I would have beat them up. (Or wanted to. I've always been chicken when it comes to actual fights.) But that is what happened. I lived and worked in Japan for four years, and although I left, married and had children, I was still homesick for that beautiful country and began to write stories about it. You can imagine my delight when I was able to take my daughter with me to visit in 1973 to do research in the Japanese puppet theater and see my friends there. And what a relief to find I could still speak Japanese.

"People, also, seem interested in whether our children influence my writing. They do. Our two daughters are adopted. *The Sign of the Chrysanthemum* is the story of a boy in search of his father. It was written at a time when our older daughter, Lin, was very concerned about who her biological parents might be. Since she is Chinese, and there was no way I could help her find out about them, I wrote a book instead. It is no accident that the book I'm currently working on, which will be dedicated to Mary, is about a foster child. *The Master Puppeteer* is about the friendship of two boys, both of whom resemble John, our older son, and *Bridge to Terabithia* grew out of a time of joy and sorrow in the life of David, our younger son. Now that they are all old enough to read what I write, they usually read my manuscripts and make suggestions (which I don't always take). My husband has always been my chief critic and warmest supporter. It means a lot to me that my family care about my work and share my pleasure in each new book."

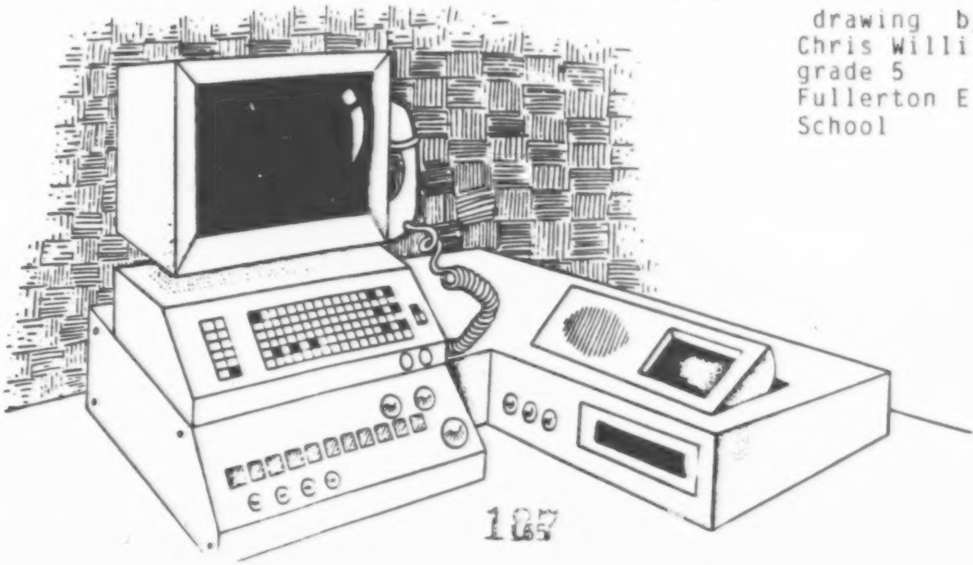
SOURCE: Something About the Author, Gale Research Company, Vol. 24

In this age of technology, consider the use of computers for composing ideas. The array of word processors allows students to be in touch with an alternate way to get ideas in print. Consider giving each student (in groups or alone) this special opportunity to experience the process of typing down their own thoughts as many authors do.

Select a character from one of Katherine Paterson's books. Using the word processor, write a letter to that character, write a different ending to the story, or explain why your book should be in a time capsule 100 years from now.



drawing by:
Chris Willis
grade 5
Fullerton Elementary
School



COLBY RODOWSKY

Student Activity-Elementary

As a class or in small groups, select and read a book by Colby Rodowsky.

Consider a character analysis: Physical appearance (Age, height, weight).
Emotions/Personality
Actions-things a character does
Connections between actions and feelings.
How a character develops through a story.

Discuss ideas as a total class.

Follow up this discussion with a written, oral or art activity such as:

- diary entries - a day, a week, a month in the life of this character.
- why I would want the character to be my friend.
- Design a bookmark highlighting this character.
- Make up a "Help Wanted" ad - for T.V. or newspaper showing this character's best qualities.

Whenever I try to piece together anything even slightly resembling an autobiographical sketch, I find that a lot of my remembering has to do with books: what I read (almost anything); where I read (almost anywhere); and why.

Why is the key. It has, in part, to do with being an only child, often alone.

I spent a part of every summer visiting my grandmother on the eastern shore of Virginia, where the days were long and hot and there was absolutely nothing to do. Nothing to do, that is, until I discovered the library that had been a church (open three afternoons a week, and with the fiction two steps up, where the altar used to be), and for the off-days, my grandmother's attic (and all the books my mother and aunt had read as children). It's no wonder that that library and attic keep turning up in the things I write

There is, after all, something to be said for aloneness, at least in my case, because it led to books. I like to think that there is a lovely distinction between aloneness and loneliness, and the real reader will rejoice in the one and never know the other.

Anyway, I read. (Well, I did other things, too: jumped rope and collected bottle caps and acquired a cap pistol, but never a holster—the one real regret of my life.) I grew up in Baltimore, New York, Washington, and Baltimore again; went to college (majoring in English); and taught school (third grade and then Special Education). I got married (to a lawyer who is now a judge) and had six children (five girls and one boy) and learned to make cupcakes and Halloween costumes and peanut-butter-and- [illegible] the children had something to do—so I cultivated readers. Believe it or not, in a household of eight, we all managed to find time for a little aloneness.

But there was something else that kept prodding me: the books I hadn't written yet.

Once, when I was about ten years old, I woke my mother in the middle of the night and said, "Who shall I dedicate my first book to?" And she, with great practicality, said, "Why don't you write it first." And went back to sleep.

So, when the children were old enough to make their own cupcakes and Halloween costumes, I did. I have been writing ever since and hope to keep it up for a long time to come.

And yes, before you ask. My main characters are made up of bits and pieces of myself. Either the way I am—or, more likely, I guess—the way I'd like to be.

After all, who wouldn't like to be as sensitive as Henley (*H, My Name Is Henley*) or as perceptive as Mudge (*The Gathering Room*).

Or get around the way that Drew does (*Keeping Time*).

Taken from brochure
about Colby Rodowsky

4306 Norwood Road
Baltimore md 21218

Books by Colby Rodowsky:

What About Me? (1976)
P.S. Write Soon (1978)
Evy-Ivy-Over (1978)
A Summer's Worth of Shame (1980)
The Gathering Room (1981)
(ALA Notable Children's Book)
H, My Name Is Henley (1982)
Keeping Time (1983)
Julie's Daughter (1985)
(ALA Best Books for Young Adults)
Fitchett's Folly (1987)

NANCY PATZ

(over)

NANCY PATZ

Student Activity-
Elementary

(Nancy Patz Part 2)

Charities, 1956-'81. Writer and producer of 30-minute multi-media presentation, "Incredible Age", which won national awards.

Leader, Workshops for Parent Education Teachers, Balto. City Dept. of Education, Work Incentive Program, WIN, 1971-'76.

Freelance advertising, illustration and public relations.

Professional organizations:
Children's Book Guild, Washington, D.C.
National League of American Pen Women
The Authors Guild and Authors League, N.Y.

Education:
Baltimore public schools.

Stanford University, B.A., 1952 (Art major)
Goucher College, 1948-50.

Hartwick College Workshop on the Writing and Illustration of Children's Books, 1976.

In addition:
Mother of 2 daughters: Susan, composer, Assistant Professor of music at Columbia University; and Jeanne, graduate student in history, New York University.

The beauty of word and illustrations being in harmony is the essence of Nancy Patz.

Have the children interpret Nancy Patz titles before having read the story.

Compare interpretations to actual story lines.

Drawing by Kerrie Little
Grade 5
Fullerton Elementary School

NANCY PATZ

Student Activity-
Elementary

(Nancy Patz Part 1)

Author and Illustrator:
PUMPERNICKEL TICKLE AND MEAN GREEN CHEESE
Franklin Watts, Inc., N.Y. and London, 1978.

NOBODY KNOWS I HAVE DELICATE TOES
Franklin Watts, Inc., N.Y. and London, 1980.

MOSES SUPPOSES HIS TOESES ARE ROSES And 7 Other Silly Old Rhymes
Harcourt Brace Jovanovich, San Diego, N.Y., London, 1983.

GINA FARINA AND THE PRINCE OF MINTZ
Harcourt Brace Jovanovich, San Diego, N.Y., London, 1986.

SARAH BEAR AND SWEET SIDNEY
Four Winds/Macmillan, N.Y., Pub. date: Spring, 1989.

Lecturer on the art of the picturebook and art in children's literature --1979 to present.

Teacher, Goucher College Center, Baltimore, 1981. Workshops in the writing and illustration of children's books.

Teacher, painting and graphics, The Park School, Baltimore, 1971-'79.

Resident Scholar, The Smithsonian Institution, Washington, D.C., 1979.

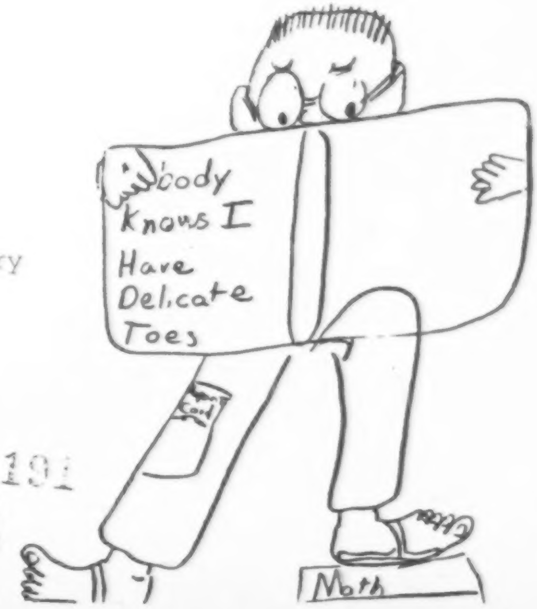
Professional artist, represented in Baltimore Museum of Art, Peale Museum and numerous other juried regional exhibitions: watercolor, oil, collage.

Other experience:
Varied leadership positions in voluntary community activites for 20 years -- including the writing/editing of a community-wide public relations journal for 5 years.

National and local speaker, United Jewish Appeal and Assiciated Jewish

Art work by a Natalie Conn
Grade 4 Fullerton Elementary School

Activity by
Jim Antal,. Fullerton Elementary



STUDENT ACTIVITY
Elementary

I see the pies made by Gina. Stop and eat. Go back to start.

FINISH

START

Prince Vincent of Mialz has a wonderful time. Move back 1 space and roll again.

NOBODY KNOWS
I HAVE DELICATE TOES

NANCY PATZ GAME

Materials: Gameboard, markers, die

Directions:
1. Throw die, high roll is first
2. Begin at START
3. If you land on block with writing, follow what is written there

TO WIN: End at the FINISH block with EXACT ROLL

Use the slippery soap to help the elephant.

Benjamin bumped into elephant. Lose 1 turn

Pumpernickel Tickle and Mean Green Cheese

Benjamin did not take his bath. Lose 1 turn.

Elephant eats one "Pickle-tickle" Move ahead 3 spaces with a big laugh.

Benjamin eats 1 pumpernickle and cheese sandwich.

192

Hooray for Gina Farina. Move 2 spaces ahead.

CYNTHIA VOIGHT

Student Activity
Elementary

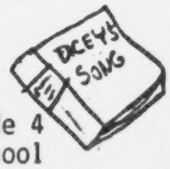
Cynthia Voight tells us that ideas never come from the same place in the same way; ideas are erratic both in their approach and their quality--as Hamlet says, "The readiness is all." She enjoys thinking and writing "and I am stubborn," so she continues!

Ideas for my books and stories come from anywhere and everywhere. Often I will mull a book over in my mind for a long time before I begin to write. I find that I have to know a great deal about my characters, and even then they frequently do things that surprise me.

Information from past
Maryland Women's History Resource
packet

Consider these statements and plan a panel discussion to analyze them. After having the students read any of Voight's books, cite specifics from the books that highlight these comments. Conclude the discussion with a list of questions. Students could write in a letter to Ms. Voight.

HOMECOMING



Artwork by:
Tanya Hopkins, Grade 4
Fullerton Elem. School

HOW - TO BOOKS

Some books give information on how to build or do something.

TO DO:

1. Read the description below of Invite a Bird to Dinner: Simple Feeders You Can Make by Maryland author Beverly Courtney Crook.
2. Write and illustrate a short one or two page book about how to do something (examples: How to carve a pumpkin, how to make a paper airplane, how to make a milkshake.)
3. Find and read other "How To" books by women authors.

BOOK LOOKS

Invite a Bird to Dinner. Beverly Courtney Crook, illustrated by Tom Huffman. Published by Lothrop, Ree & Shepard Company

This small book is a delight. Ostensibly written for children, its sub-title, *Simple Feeders You Can Make*, tells anyone, young or old that they need not have the carpentry skills of a master craftsman to create a dining room for birds.

It doesn't matter where you live, the book has feeder suggestions that will allow you to use readily available materials to give your bird friends a tasty treat.

Coconuts, TV dinner trays, plastic milk bottles can all be converted into a birdie restaurant and each feeder idea is described by illustrations and detailed "how-to's."

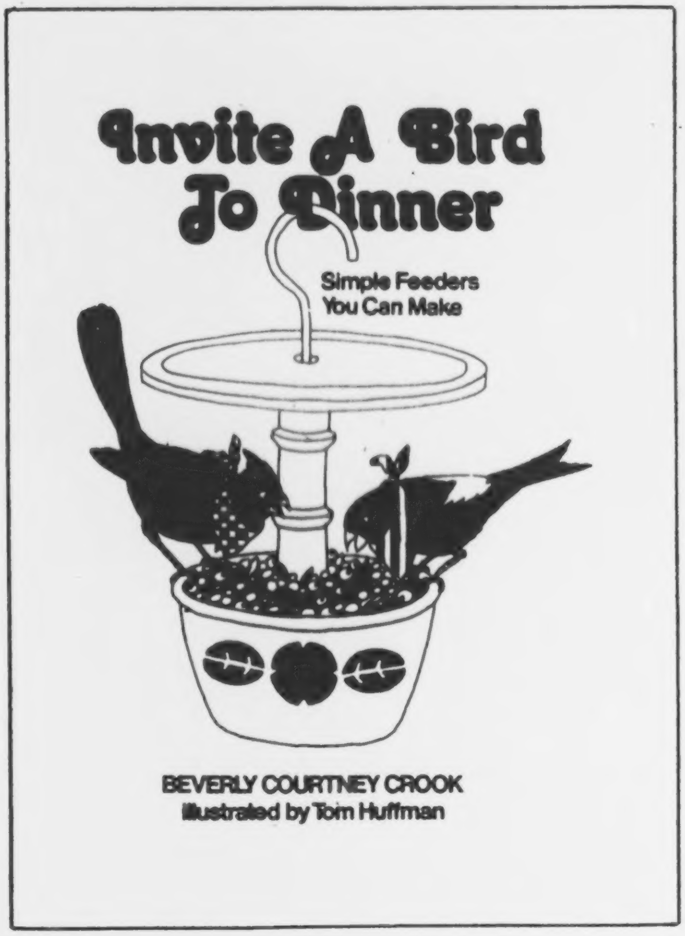
The chapters are divided into categories: "Ground and Tabletop Feeders"; "Hanging Feeders"; "Tree Trunk Feeders" and so forth. Within these categories are such engaging ideas as the "Quick Peck Counter"; "String-along Meals" and our favorite, "Lunch in a Bag."

In addition to how to create the feeder, you'll find a nice section about menus for birds and a special Christmas Chapter where the feeding ideas are decorative as well as good eating.

So you may know who the bird who came to dinner is, the author has included lots of interesting facts and a list of bird guides.

It is particularly satisfying to recommend this book because it is the work of a local author, Beverly Courtney Crook, who lives with her husband, Compton N. Crook, "biology professor, bird bander and perennial bird student," in nearby Phoneix, Md.

The illustrations, by Tom Huffman, are charming, whimsical and a great help



Read the book Invite a Bird to Dinner and make a bird feeder.

BETH
VAUGHN

(over)

Student Activity
Elementary/Middle

BETH VAUGHN

IN THE ORAL TRADITION
BETH VAUGHAN
TELLER OF TALES · FABLES
FROM UPPER NODD

2718 Bradenbaugh Rd.
White Hall, Maryland 21161
301-557-8054

Beth Vaughn is a respected Storyteller

TRAINING - Bachelor's of Fine Arts in theater and education - Illinois Wesleyan University
- Extra classes - Towson State University
- Various workshops and sufficient experience to qualify for Masters Degree status at Harford Community College

BACKGROUND
- Teacher - 20 years
  - Basic acting and theater skills using storytelling and creative dramatics techniques
    * Workshops in schools and in after-school programs
    * Students of all levels
    * Teachers of students, and children's Librarians
  - With Upper Nodd Players, Edwin Booth Theater, Phoenix Festival Theater (Harford County); Creative People (Baltimore County); Children's Theater Association (Baltimore City); Harford and Essex Community Colleges
- Director - 15 years
  - Professional and community theaters in and around Baltimore.
- Actor
  - Ten years professional theater and television
    * Center Stage; Maryland Instructional Television; Young Audiences Ensemble; Confetti Theater
  - Twenty-five years - community theater (Various)
- Storyteller - Five years professional
  - In schools (All levels) in many states and countries
  - Events for all ages i.e.: Lord Baltimore's World (St. Mary's), Creative Extremities (Howard), Cecil County Arts Festival; "3 Stories Tall" Emmy Award winning Television show - Washington D.C. (Guest)

- Use pantomime to "try-one" characters (Women from history or from literature) and have classmates guess the character's name.
- Videotape pantomimes

Renee' Noll, Grade 5
Fullerton Elementary School

Even Aliens Love Reading!

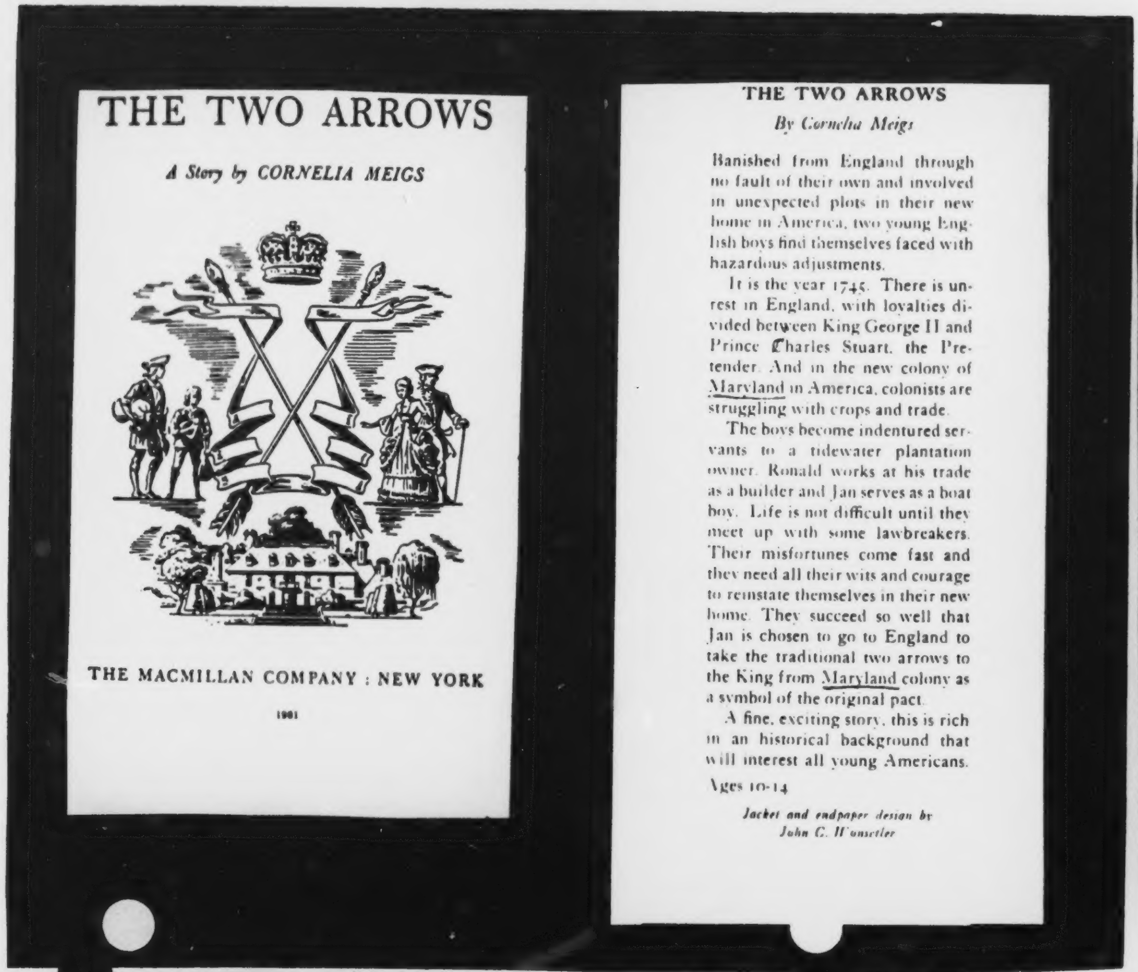
Tanya Hopkins
Grade 4
Fullerton Elem. School

STUDENT ACTIVITY
Elementary

COVER TO COVER

TO DO:

1. Read a book by a Maryland woman author, such as Cornelia Meigs.
2. Design a "jacket" for that book, using the sample below.
3. On the front, include title and an illustration about the story.
4. On the front inside flap, write a summary of the story.
5. On the back inside flap, list other books by the same author.
6. On the back cover, write a few sentences about the authors. (You can find this information in a series of books found in libraries entitled, Something About the Author, Gale Research Company).



THE TWO ARROWS

A Story by CORNELIA MEIGS

THE MACMILLAN COMPANY : NEW YORK

1961

THE TWO ARROWS

By Cornelia Meigs

Banished from England through no fault of their own and involved in unexpected plots in their new home in America, two young English boys find themselves faced with hazardous adjustments.

It is the year 1745. There is unrest in England, with loyalties divided between King George II and Prince Charles Stuart, the Pretender. And in the new colony of Maryland in America, colonists are struggling with crops and trade.

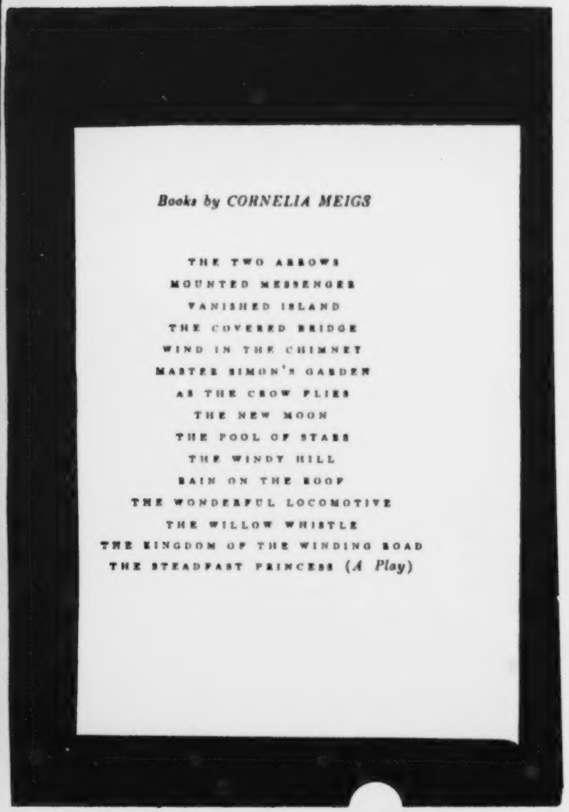
The boys become indentured servants to a tidewater plantation owner. Ronald works at his trade as a builder and Jan serves as a boat boy. Life is not difficult until they meet up with some lawbreakers. Their misfortunes come fast and they need all their wits and courage to reinstate themselves in their new home. They succeed so well that Jan is chosen to go to England to take the traditional two arrows to the King from Maryland colony as a symbol of the original pact.

A fine, exciting story, this is rich in an historical background that will interest all young Americans.

Ages 10-14

Jacket and endpaper design by John C. Wonsetler

197



Books by CORNELIA MEIGS

THE TWO ARROWS
MOUNTED MESSENGERS
VANISHED ISLAND
THE COVERED BRIDGE
WIND IN THE CHIMNEY
MASTER SIMON'S GARDEN
AS THE CROW FLIES
THE NEW MOON
THE POOL OF STARS
THE WINDY HILL
RAIN ON THE ROOF
THE WONDERFUL LOCOMOTIVE
THE WILLOW WHISTLE
THE KINGDOM OF THE WINDING ROAD
THE STEADFAST PRINCESS (*A Play*)

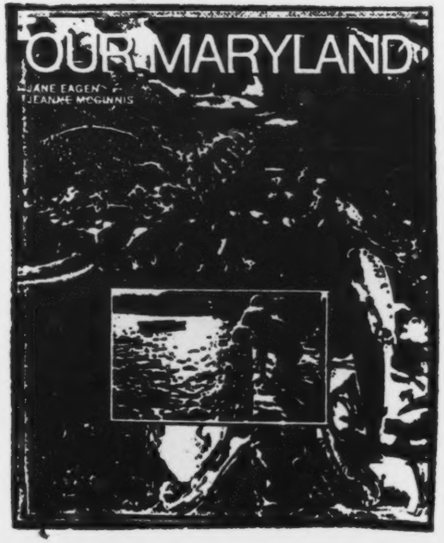
198

WRITING A TEXTBOOK

STUDENT ACTIVITY
Elementary

A 4th grade textbook, OUR MARYLAND, was written by two Maryland teachers, Jane Eagen and Jeanne McGinnis.

TO DO:
1. Read the information below about the textbook, Our Maryland.
2. Imagine that you have written a textbook about the subject of your choice. Design a book cover and write a sample Table of Contents and "About the Author" paragraph for your book.



ABOUT THE AUTHORS

Jane Eagen is an elementary teacher with 29 years' experience in Prince George's County. She earned her teaching degree from the University of Maryland.

Jeanne McGinnis is a resource teacher in social studies in Anne Arundel County. She has 31 years' teaching experience and is a graduate of the University of Maryland.

TABLE OF CONTENTS

Foreword
Introduction
1. Maryland's Geography
2. The First Marylanders
3. New Arrivals from Europe
4. Maryland at Last, 1634-1700
5. The Plantation
6. 1700s Town Life Around the Chesapeake Bay
7. Life on the Moving Frontier
8. Revolution and Independence, 1750-1780
9. Maryland in a New Nation, 1781-1812
10. War of 1812, 1812-1815
11. A New Economy, 1818-1860
12. Civil War, 1860-1865
13. A Time of Growth, 1865-1890
14. A Time of Turmoil and Change, 1914-1939
15. Maryland in Its Fourth Century, 1940 to the Present
16. Government in Maryland
17. Maryland Today

Student Activity

Elementary

BARBARA AIELLO

Part 1

Barbara Aiello works in Columbia, Maryland with the group called "The Kids on the Block". (Teachers use the biographical information and the "mainstreaming law" information as background).

Consider these as possible projects:

- -write to or call The Kids on the Block.
- -make your own puppets.
- -write a class play using "Mark" or "Melody" or the others.
- -learn "The Pledge of Allegiance" in sign language to introduce an appreciation of the deaf.
- -make a bibliography on differences for classmates.
- -make a coloring book- each page to highlight a different disability.
- -use Newsroom (computer program by Springboard) to compose"We are Different- we are the Same".

The Kids on the Block!

The only educational experience used successfully by teachers around the world in which children learn about disabilities and differences through a one-to-one dialogue with puppets and, as a result, become more understanding and appreciative of all kinds of people

They are a special bunch of kids and a very special group of puppets. They dress and act like real children. They are nearly life-size. Like real children each one has definite likes and dislikes, hopes and fears, talents and limitations. And—like real children—some have differences like mental, physical, or emotional disabilities, and some have lives touched by abuse, drugs, or pregnancy. Together, **The Kids on the Block** form the core of a unique and exciting educational program. You—like educators, parents, and volunteers around the world—can use **The Kids** in your own community to teach children to accept and appreciate the differences among us.

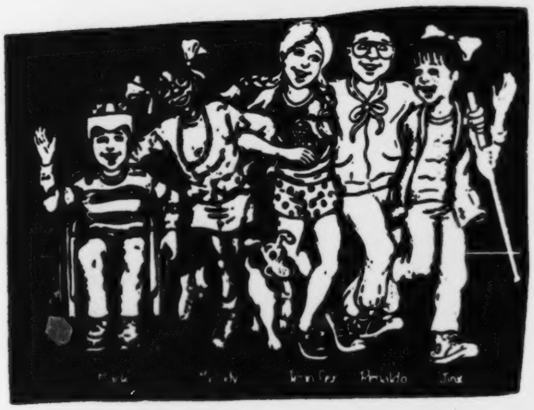
The Kids on the Block forms a growing network of more than 700 community-based programs in 49 states and 14 countries. Developed in 1977 by nationally recognized educator Barbara Aiello, **The Kids** were a direct response to United States Public Law 94-142, sometimes called "the mainstreaming law." Within its guidelines, handicapped children were given the opportunity to be educated alongside non-disabled children in regular schools and regular classrooms across the country. And as disabled children became a part of the regular classroom scene there were inevitable questions and concerns.

"How are you going to understand the teacher if you're deaf?"

"Does having a learning disability mean you're retarded?"

"How did your parents feel when they found out that you'd never be able to walk?"

The Kids on the Block puppets respond with clarity and candor to these and hundreds of other questions asked by the schoolchildren who participate in the program.



Student Activity
Elementary

BARBARA AIELLO

PART 2

Use this biographical information as an introduction to your study of differences and "being aware".

Barbara Aiello receiving the Distinguished Service Award from Harold Russell, Chairman of the President's Committee on Employment of the Handicapped, May, 1985.

"The Kids on the Block" is the creation of BARBARA AIELLO, a nationally recognized educator. The development of the company has been the culmination of her eighteen years of teaching and consulting in the field of special education. A graduate of Indiana University of Pennsylvania, Aiello began her career as a special education teacher in Western Pennsylvania and in the Washington, D.C. area. She holds a Master's Degree in Special Education from George Washington University and doctoral credits from Harvard. She is the former editor of "Teaching Exceptional Children" and has been an award-winning correspondent for The New York Times. Aiello recently appeared in the PBS series Working Women along with Meryl Streep and Sally Ride, and is listed in Who's Who Among American Women.

Since 1977 when **"The Kids on the Block"** began, Aiello has performed in every state in the continental United States. She continues to tour both nationally and internationally with the Alexandria, Virginia based company. In the last eight years, **The Kids on the Block** has grown from a one consultant operation into a twenty-member company as a result of Barbara Aiello's direct experiences and ideas about disability and education. But her concerns extend beyond disability. Being different is a universal condition, and the aim of **The Kids on the Block** is not merely to heighten understanding and awareness of the handicapped but also to help everyone accept difference in others and themselves. As Barbara says: "People haven't been made comfortable with differences. As a result, our fears cut us off from a very important segment of our society. The important thing is to realize that disabilities are not defects but rather examples of life's natural diversity that enrich us all."

THE KIDS' SPECIAL PERFORMANCES INCLUDE:

* Substance abuse performance for Mrs. Nancy Reagan, Camp Goodwill, 1983.
* International Congress on Child Abuse and Neglect, Montreal, 1984.
* Forty-city national tour sponsored by Encyclopaedia Britannica, 1985-86
* Rehabilitation International World Congress in Winnipeg, 1980, and in Lisbon, 1984.
* Appearances on Kidsworld, Good Morning America, The Today Show, CBS Sunday Morning, Capital Edition, and Hour Magazine
* U. S. Cultural Representative at the 1980 UNESCO Conference in Yugoslavia
* President's Committee on Employment of the Handicapped every year since 1978
* International Council for Exceptional Children's Conference, 1984
* International Youth Year Conference in Jamaica, 1985
* Public service announcements for the National Institute of Health, Institute for Mental Health Initiatives, and the national PBS series on sexual abuse, 1985
* Performing tours to Sweden, Israel, Bermuda, Australia, the Bahamas, Panama, England, and the Philippines at the invitation of their national disability organizations
* American Library Association annual meetings, 1983 and 1985
* Bilingual show for the Organization of American States' "Very Special Arts Festival", 1981

SOME OF THE AWARDS FOR BARBARA AIELLO AND THE KIDS ON THE BLOCK:

* Camp Fire's On Behalf of Youth Award
* Easter Seal's Communications Award for Outstanding Public Service
* The People-to-People Committee's Margaret Pope Hovey Award
* Epilepsy Foundation of America's Outstanding Achievement Award
* Instructor Magazine award for "The Invisible Children"
* President's Committee on Employment of the Handicapped Distinguished Service Award

CALL TOLL FREE
1-800-368-KIDS
in Virginia 703-836-0550

EXPANDING ROLES IN LITERATURE

Many books written in recent years portray girls and boys in different ways than most books written long ago. In these books, it is shown that girls can be tough and boys can be tender, that boys can enjoy dancing, and girls can enjoy athletics.

Below are descriptions of two books by Maryland authors that show boys and girls in "non-traditional" roles--roles that they often haven't had in older books.

TO DO AND DISCUSS:

1. Identify what is non-traditional about the character Maria in Lucille Clifton's book, and Leslie and Jess in Katherine Paterson's novel.

2. Describe what you think of as primarily girls' interests and primarily boys' interests. How do you and your friends fit or not fit your descriptions?

3. Find stories which show girls and boys in very traditional roles. (Boys as team members, girls as cheerleaders, etc.) Write or tell different versions of these stories, so that the boys and girls are shown in different roles.

Paterson, Katherine. Bridge to Terabithia. New York: Crowell, 1977. grades 5+
Having practiced the entire summer to become the fastest runner of the third, fourth, and fifth grades in rural Virginia, ten-year-old Jesse is upset to find that a new girl, Leslie, is the fastest. He soon discovers that Leslie is a confident, independent, and understanding person. It is Leslie who shows Jess about Terabithia--their secret kingdom where everything seems possible. Here, together, they own the world. In Terabithia, Leslie learns compassion and compromise from Jess, and Jess gains strength and insight from Leslie.

Clifton, Lucille. Everett Anderson's Friend. New York: Holt, Rinehart & Winston, 1976. grades K-3
Anxiously awaiting the arrival of the new neighbors, Everett is disappointed when the family consists of girls. However, when Everett is locked out of his apartment, Maria invites him to wait for his mother in their apartment, and Everett finds that Maria and her family are "a lovely surprise." In addition, Maria, "who wins at ball, is fun to play with after all."

SOURCE: Girls Are People Too
Joan Newman, Scarecrow Press
1982

STUDENT ACTIVITY
Elementary

LIGHT VERSE

Poetry can create a reflective mood, stir a wide range of emotions or entertain us with humor. In addition to "serious" poetry, Maryland poets also add to our lives by writing humorous or light verse.

TO DO AND DISCUSS:

1. Read the poems below by Maryland poet, Amy Greif. How does she show her sense of humor? Why do you think she uses poetry as a means to make us laugh?

2. Develop a list of topics about which you might write a humorous poem. Some examples are: The Day the Dog Ate My Homework, How to Survive a Younger Brother or Sister, Why Chocolate Is Good For Your Health.

3. By yourself or with a friend, create a humorous rhyme. You might also want to illustrate your verse.

4. Find other examples or humorous poetry. Make a collection of your favorites.

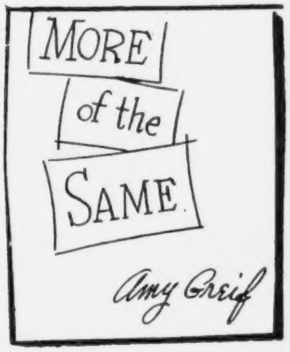
HUMOROUS TOPICS

____

____

____

____



DEDICATION

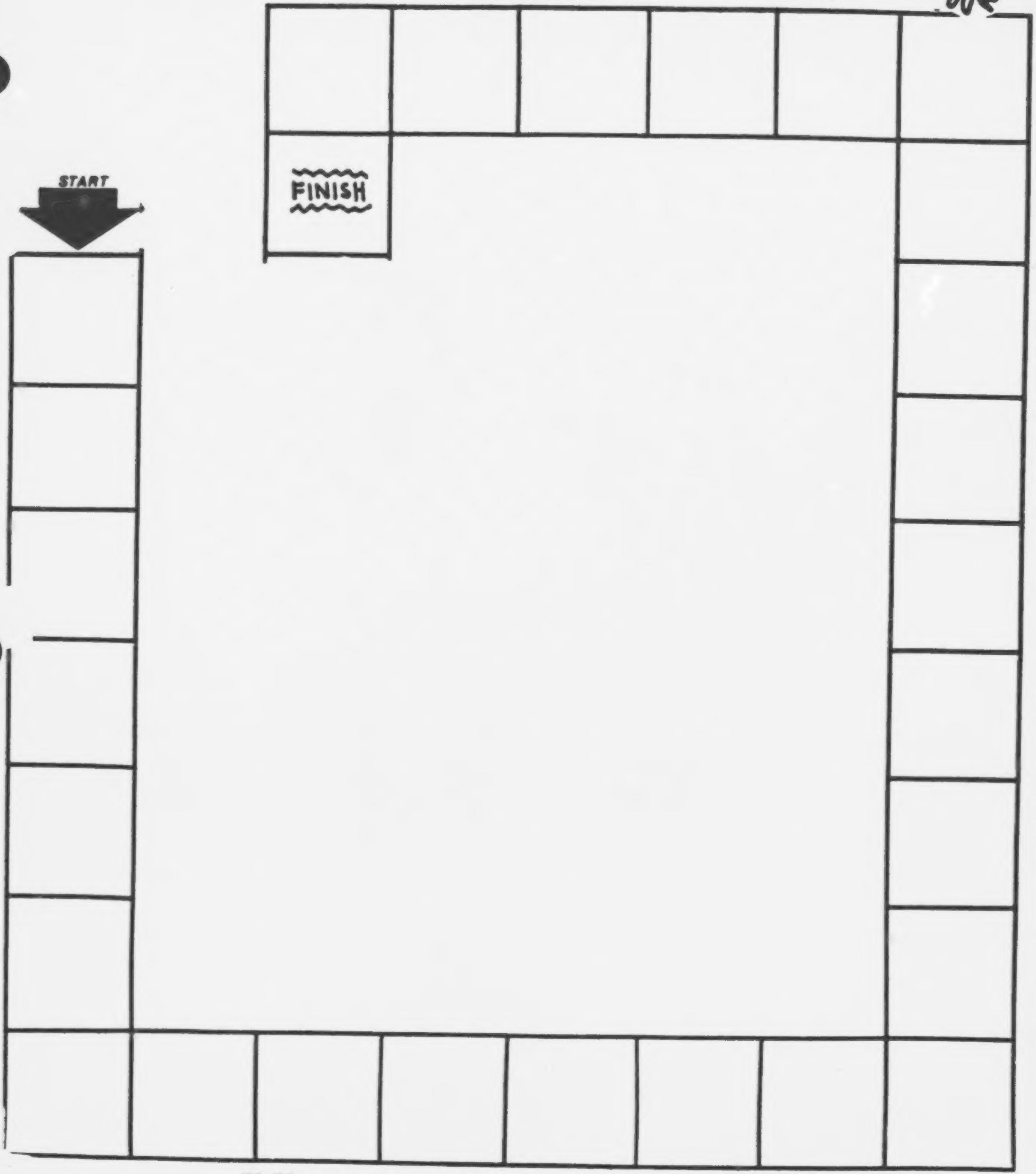
I dedicate this volume slim
To her who reads (or maybe him)
With kindly eyes, my humble verse,
(Which could be better, might be worse),
So thank you, readers, everyone,
To you I owe a lot of fun,
I write for you with great elation,
You've been my help and inspiration,
Pray, who can write things, long, or short,
Without kind readers for support?

Super-Duper Market

Through miles of piles of cans, I walk,
Through soaps, and cleaners by the acre,
Through chops, and mops, and cheese, and chalk,
Through rolls, and cakes, fresh from the baker,
Through peas, and teas, and pan, and pot,
Through frozen foods, and kennel rations,
Through groups of soups, and nuts, I trot,
And delicacies of all nations,
Through tools, and stools, and steak, and fish,
Through bacon, lard, and breakfast cereal,
Through stacks of sacks of seeds, I swish,
Through tissues more (or less) ethereal,
Through beets, and sweets, and corn, and limas,
Through vegetables and fruits, all scenic,
Through cokes, and smokes, I rush, 'til I'm as
Confused as any schizophrenic,
Through foods, and goods for man or beast,
I trudge, until I'm limp and lame, for
My mind, I find, has quit—has ceased—
AND I'VE FORGOTTEN WHAT I CAME FOR ! ! !

SOURCE: More of the Same, Amy Greif,
Remington-Putnam Company, 1955

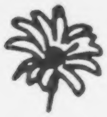
WOMEN AUTHORS



TO DO:

1. Use the form above to create a Women Authors Board Game.
2. Include directions for playing the game, and send your design to EOO, Maryland State Department of Education, 200 W. Baltimore St., Baltimore, Md. to be used in next year's Women's History packet.

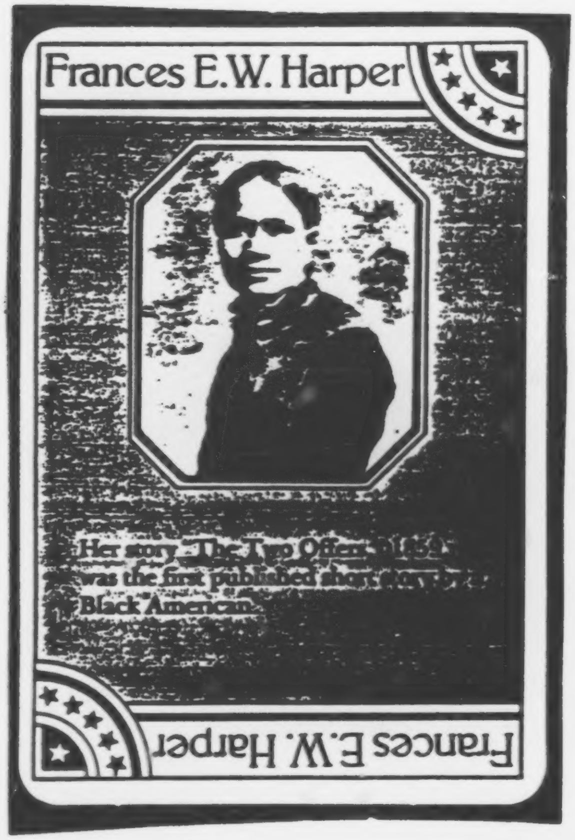
STUDENT ACTIVITY
Elementary



PLAYING CARDS--WOMEN WRITERS

TO DO

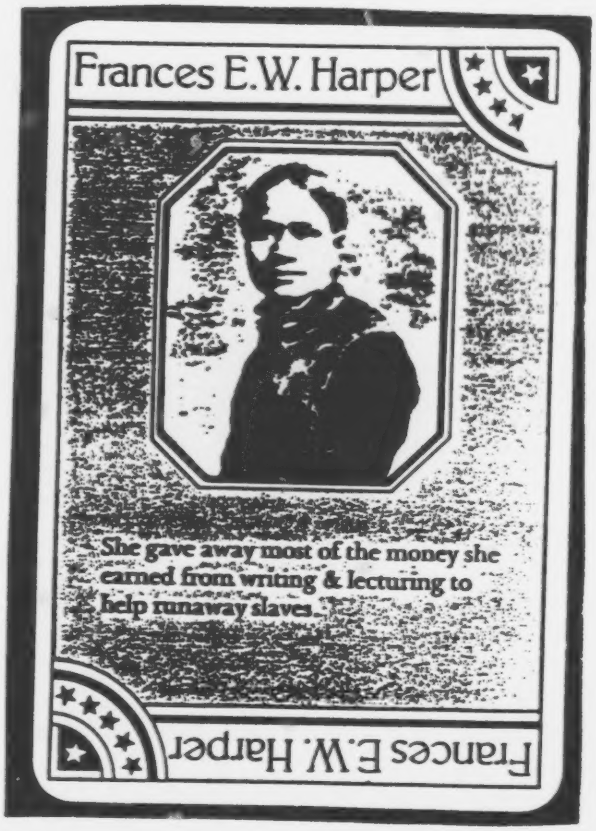
1. Look at the sample cards below about Maryland writer Frances Harper.
2. Create a deck of cards about Maryland women who are portrayed in this packet. Select ten women and make two or three cards for each woman. On each card, list the woman's name and a fact about her life. Also include an illustration of some kind on each card.
3. Play your card game by trying to collect a matched set of cards about the same artist. You can do this by playing a game similar to "Concentration" or "Go Fish," or you can create your own game.



Frances E.W. Harper

Her story "The Two Offers" (1859) was the first published short story by a Black American.

Frances E.W. Harper



Frances E.W. Harper

She gave away most of the money she earned from writing & lecturing to help runaway slaves.

Frances E.W. Harper

SOURCE: "Great Women,
A Biographical Card
Game--Poets and Writers"
The Great Women Card Co.

# Write - A - Book Festival

Many students throughout Maryland compete anually in local school district and statewide WRITE-A-BOOK competitions. Below are some illustrations from award-winners in Prince George's County.

TO DO:
Find out about Write-A-Book contests. Write a story and enter your writing in your local contest.

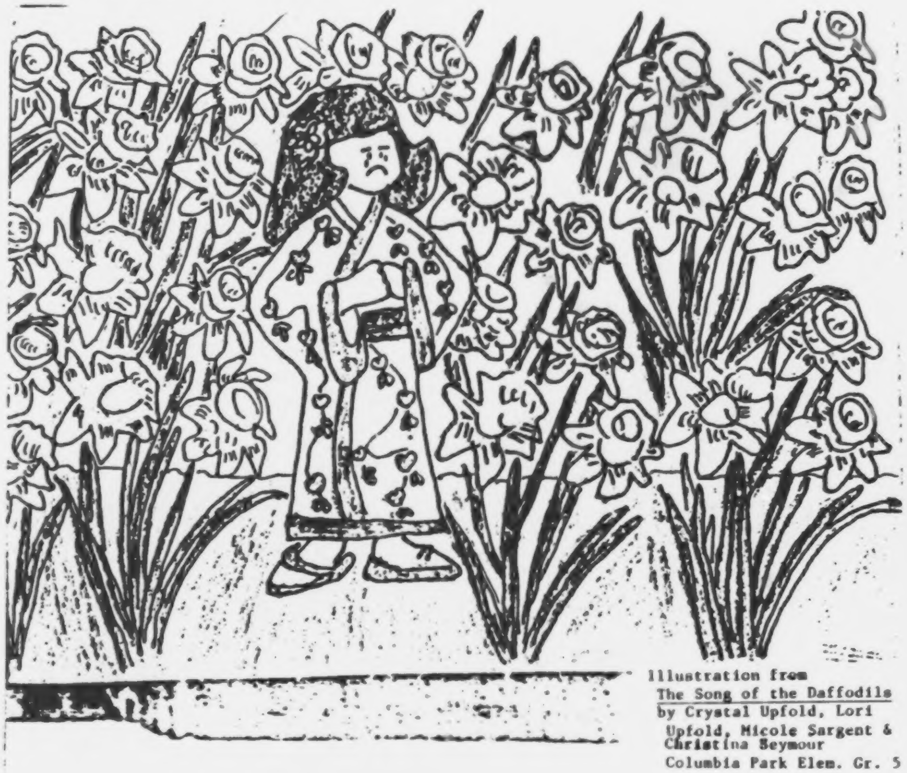


Illustration from
The Song of the Daffodils
by Crystal Upfold, Lori
Upfold, Micole Sargent &
Christina Seymour
Columbia Park Elem. Gr. 5

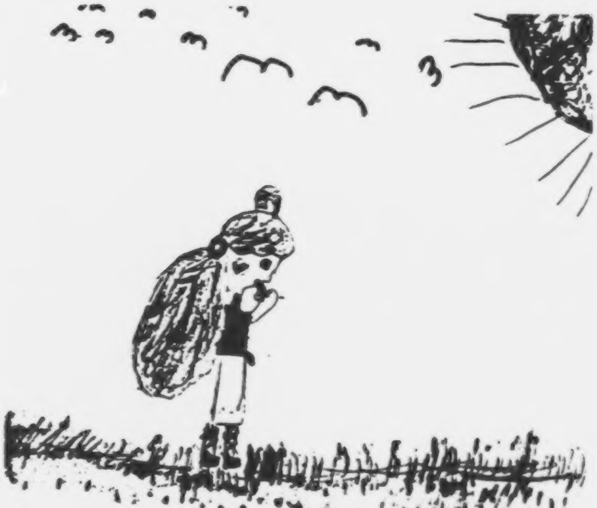
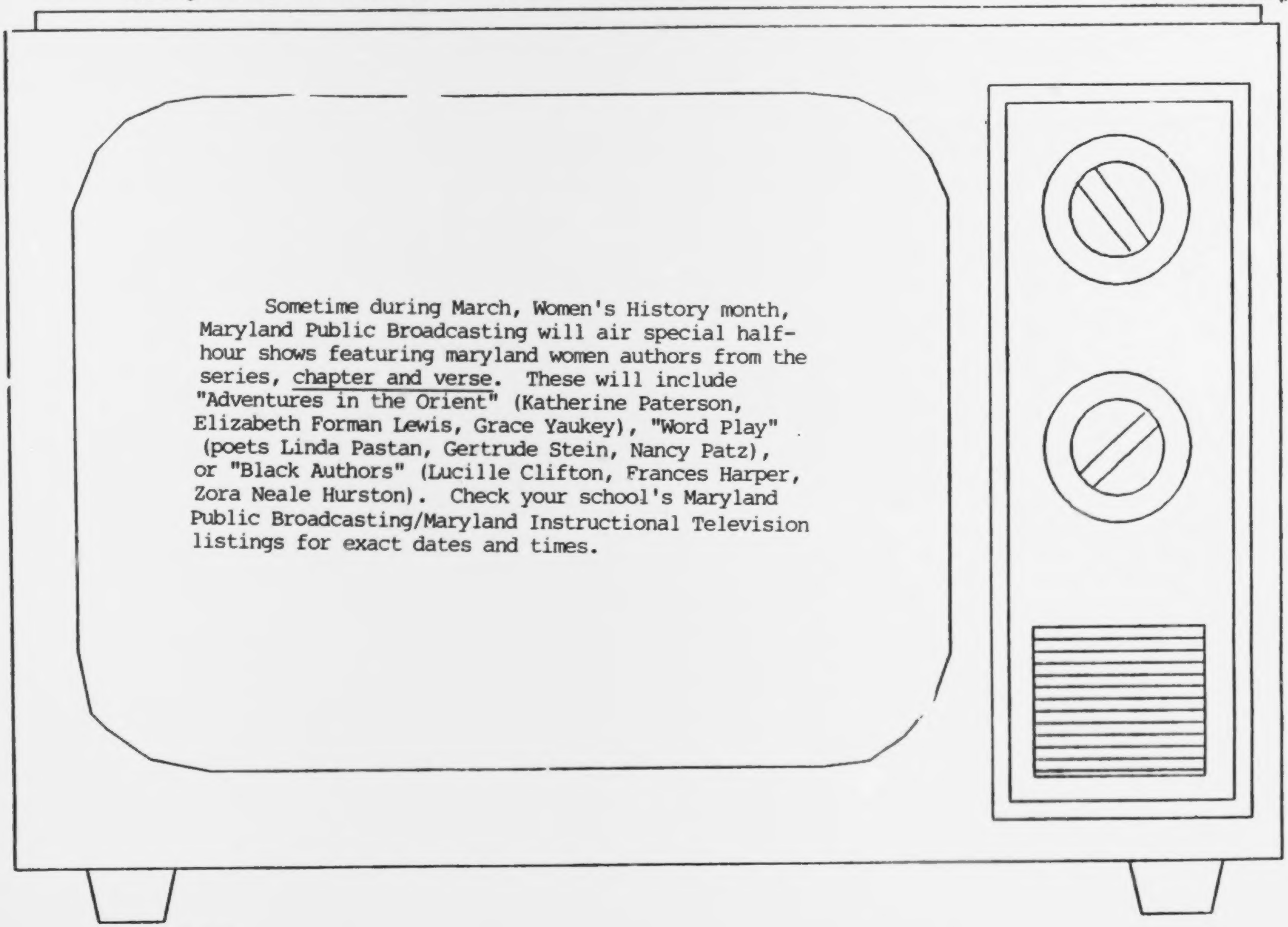


Illustration from
The Popsicle Stick
by Tenece Roebuck
Kenmoor Elem. Gr. 3

TELEVISION: MARYLAND WOMEN AUTHORS

TO DO: During March, watch one or more of the programs described below.



Sometime during March, Women's History month, Maryland Public Broadcasting will air special half-hour shows featuring maryland women authors from the series, chapter and verse. These will include "Adventures in the Orient" (Katherine Paterson, Elizabeth Forman Lewis, Grace Yaukey), "Word Play" (poets Linda Pastan, Gertrude Stein, Nancy Patz), or "Black Authors" (Lucille Clifton, Frances Harper, Zora Neale Hurston). Check your school's Maryland Public Broadcasting/Maryland Instructional Television listings for exact dates and times.

STUDENT ACTIVITY
Elementary

Announcement!

TO DO:

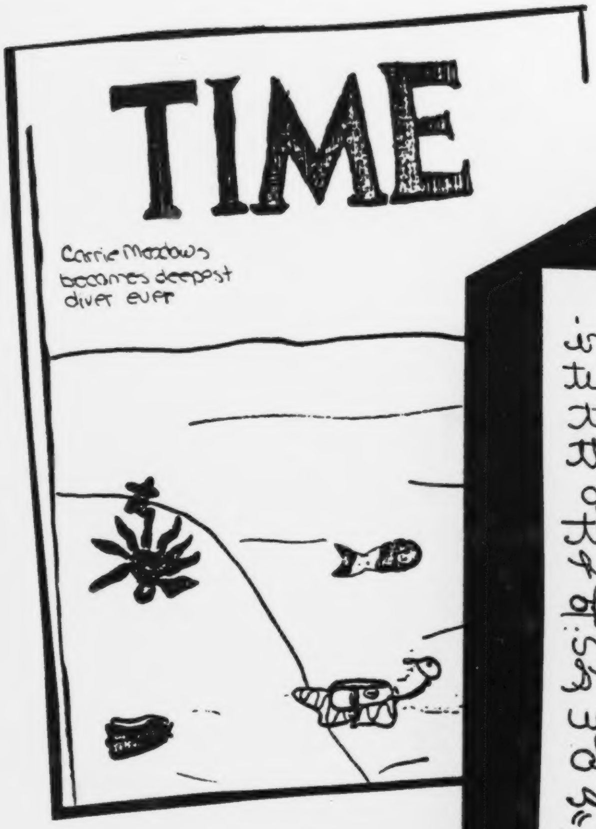
In the space below write an announcement to be read over the schools' public address system about Women's History Month. Read the announcement to the school after practicing it so that you read it clearly and expressively.

OUTSTANDING ACHIEVEMENTS

STUDENT ACTIVITY
Elementary

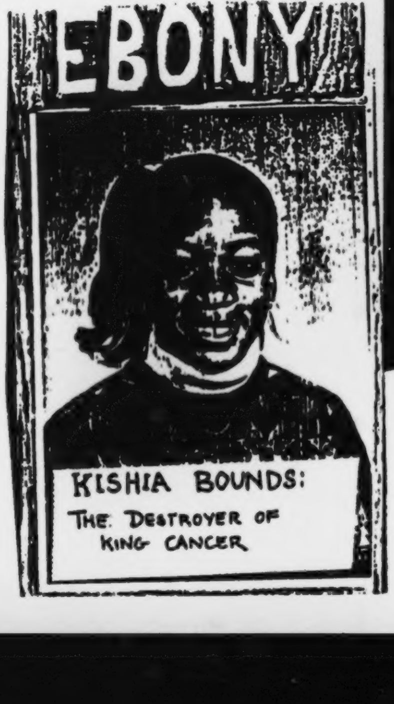
TO DO:

1. Imagine yourself 20 years from the present making an important contribution as a writer.
2. Design a magazine cover and write a story describing your achievement.


TIME
Carrie Meadows becomes deepest diver ever

The people of Time magazin interviewed Carrie Meadows just two weeks ago. She just become the first woman to dive down the deepest anyone has ever gone before. She told us everything from the begining of her trip to the end. She started off of the Grand Cayman in a pressurized submarine. She explained to us all of the underwater sealife she learned about that no one had ever seen so far down before. "I wanted to try something different and something no one has ever done before." explains Carrie. Well she certainly did just that. As Carrie was finishing up her story she states, "It was a once in a lifetime experience and I'm glad I took this voyage."

Carrie Meadows,


EBONY
KISHIA BOUNDS:
THE DESTROYER OF KING CANCER

SOURCE: From an activity developed by 5th grade teacher Barbara Caine and Students Carrie Meadows and Kishia Bounds.

STUDENT ACTIVITY
Elementary

NOTABLE MARYLAND WOMEN
POEMS

TO DO:

1. Read the poem about Harriet Tubman. What is meant by the lines "Didn't come into this world to be no Slave...and didn't stay one either."
2. Write a paragraph summarizing the information in the poem, or illustrate part of the poem.
3. Create your own story poem telling about the life of a notable Maryland woman.

HARRIET TUBMAN

from HONEY, I LOVE by Eloise Greenfield. © 1978 by Eloise Greenfield. Thomas Y. Crowell.

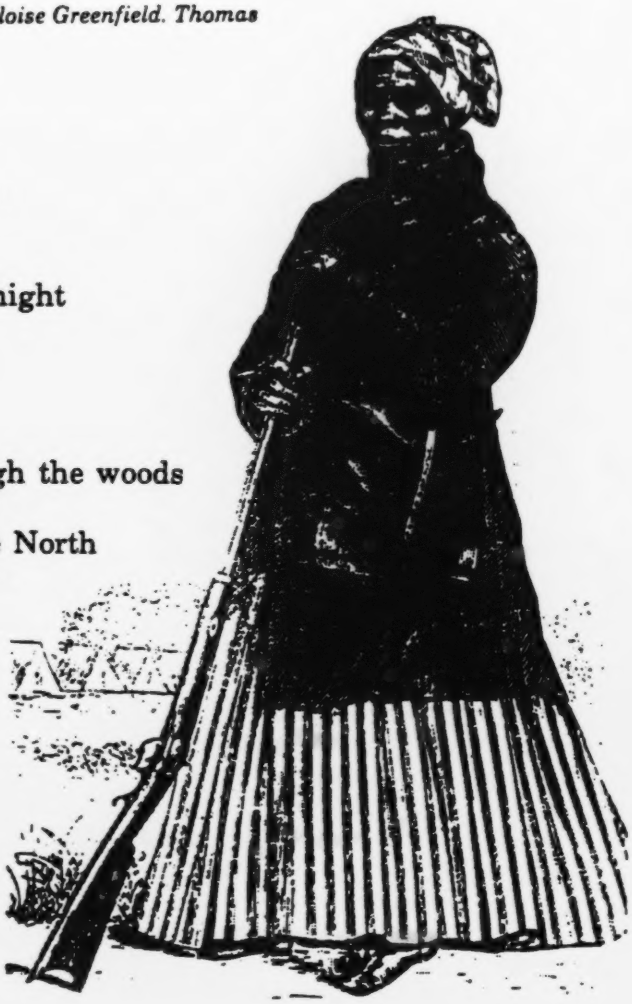
Harriet Tubman didn't take no stuff
Wasn't scared of nothing neither
Didn't come in this world to be no slave
And wasn't going to stay one either

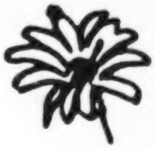
"Farewell!" she sang to her friends one night
She was mighty sad to leave 'em
But she ran away that dark, hot night
Ran looking for her freedom

She ran to the woods and she ran through the woods
With the slave catchers right behind her
And she kept on going till she got to the North
Where those mean men couldn't find her

Nineteen times she went back South
To get three hundred others
She ran for her freedom nineteen times
To save Black sisters and brothers
Harriet Tubman didn't take no stuff
Wasn't scared of nothing neither
Didn't come in this world to be no slave
And didn't stay one either

And didn't stay one either





WOMEN WRITERS: PAST AND PRESENT

TO DO:
Using the samples below to guide you, create a bulletin board or scrapbook with pictures and brief information about women writers from the past and present.

Women in Language Arts

PAST

Louisa May Alcott (1832-1888)
was the author of many books including the well-known "Little Women." She sold her first story when she was 16 to raise money to help support her family.

PRESENT

Alice Walker (1944-)
is a writer of novels, poems, essays and short stories. She won a Pulitzer Prize for her book "The Color Purple." She is active in the women's rights movement.

PRESENT

Judy Blume (1938-)
is one of the country's most successful authors of children's books. Millions of her books have been sold. She also writes for adults.

from The Mini Page by Betty Debnam © 1988 Universal Press Syndicate

CLASS ACTIVITY
Elementary

TO DO:

1. Select a story by a woman author from a basal reader.
2. Dramatize the information presented in the story.
3. Read "about the author" information presented in many basal readers and share this information when introducing the dramatic presentation.

MOCK SUFFRAGE RALLY
FRUITLAND INTERMEDIATE SCHOOL

After reading about women's struggle to win suffrage, one reading group planned and held a mock rally with signs and speeches demanding the right to vote.

TO DO: make a poster recommending books
by women authors for students to read.

STUDENT ACTIVITY
Elementary

WHY NOT READ A GOOD BOOK

STUDENT ACTIVITY

Elementary

Ready Reading Reference

TO DO:

- Read a story by a woman author.
- Follow the steps on this page to help you read and understand the story.

Before you read–

Look
at title, pictures, headings
to see what the topic
will be.

Tell
yourself what you already
know about the topic.

Decide
what you want to find out.

Predict
what the author will say.

While you read–

Tell
yourself what the
author says.

Ask
yourself if what you are
reading makes sense.

Picture
what the author
describes.

Identify
the main ideas.

Predict
what will come next.

If you don't understand–

Identify
the problem.

Remind
yourself of what you want
to find out.

Look Back.

Look Ahead.

Slow Down.

Ask
for help.

After you read–

Retell
what you read in your [illegible]
words.

Summarize
the most important [illegible]

Ask
yourself questions [illegible]
answer [illegible]

Picture
in your mind [illegible]
author [illegible]

Decide
what was especially
interesting or [illegible]

THE BOOK MARK STORY

STUDENT ACTIVITY
Elementary

BIOGRAPHY ACTIVITY FORM

Name ______________________________

Name of Book ____

Author ____ Pages ______

Publisher ____________________________ Date of Publication ______

DIRECTIONS: Read a biography of a notable Maryland woman and answer the following groups of questions as directed. Give supporting details from the book.

GROUP A - Answer all questions

1. Where and when was this woman born?
2. What are some important facts about the woman's family and early life?
3. In what field of work was this person involved?
4. What are this person's most important contributions?

GROUP B - Choose any 3 questions below

1. What impressed you most about this person as you read the book?
2. If you could meet this person, what questions might you ask?
3. What did you like or dislike about this person? Why?
4. What problems did this person have to overcome? Did anyone help this person? If you had this same problem, would you have handled it in the same way?
5. What characteristics do you think describe this person? (some could be: loyal, thrifty, considerate, courageous, kind, ambitious, strong, weak, adventurous, generous, selfish, etc.) Give information from the book to support your ideas.
6. If you could have been with this person at one time during her life, when would that time have been? Why?

GROUP C - Choose at least one activity below

1. Explain how this person's characteristics contributed to her success of lack of success.
2. Write a script that a tour guide might say while leading a tour through the town and/or house where this person lived during childhood.
3. Write an interview with this person and include information about her life, (the time when she lived, the places, family life, and contributions).
4. Write about the kinds of hardships this person went through in childhood and adulthood.
5. Write how certain problems this person faced would or would not be a problem if that person lived today.
6. Write a play that shows how this person contributed to the life at the time she lived.
7. Write a poem about this person or a description of her life, or lyrics for a song about her. (Illustrate this if you wish.)

Adapted from materials developed by
Montomery County, Maryland, Public Schools
Luna Coleman, Reading Specialist

STUDENT ACTIVITIES

MIDDLE

In Her Own Write

Art by Kieu
Lieu
Kenmoor Middle

IN HER OWN WRITE

WOMEN'S WORDS, WIT, AND WISDOM

Can you identify these Maryland women?
Match the name of each woman who lives or lived in Maryland
with her contribution as a writer.

____	1.	Former Poet Laureate of Maryland; author of numerous children's books and short stories.	a. Sadie Kneller Miller
____	2.	Recipient of National Book Club Award; author of Ship of Fools	b. Frances Watkins Harper
____	3.	Winner of Newbery Award for best Children's book, Dicey's Song	c. Ann Tyler
____	4.	Scientist and author whose work The Silent Spring helped launch the environmental movement in the U.S.	d. Cynthia Voigt
____	5.	Photojournalist in the early 1900's who served as a sports reporter and as the only female war correspondent during World War I	e. Katherine Paterson
____	6.	Writer of the first short story by a black American to be published in the U.S.	f. Adrienne Rich
____	7.	Author of national award-winning children's novels, including Bridge to Terabithia	g. Rachel Carson
____	8.	Internationally acclaimed author of contemporary novels such as Dinner at the Homesick Restaurant	h. Lucille Clifton
____	9.	Folklorist, playwright, novelist who was a major contributor to the Harlem Renaissance	i. Katherine Anne Porter
____	10.	Poet who refused acceptance of the National Book Award as an individual, but accepted it "for all women."	j. Zora Neale Hurston

---

Answers: 1-h, 2-i, 3-d, 4-g, 5-a, 6-b, 7-e, 8-c, 9-j, 10-f

Middle School/Junior High
Debbie Hanka and Sue Saint
M L King, Jr Academic Center

In Her Own Write
Maryland Authors in Special References

This activity provides practice in research skills while it introduces female authors that have a Maryland connection. It can be used in English and/or social studies classes. A team approach can have the research done through social studies and presented in English.

Because information is limited, research on this subject can be frustrating for students. Designed to give students a successful research experience, this activity lists authors according to actual sources. Authors may be found in more than one source, although the ones listed are definitely in that particular source. The authors can be assigned to individual students or to groups. Students can work with the authors in a particular source or research one author from each of the seven sources given. Hopefully, the sources are ones common to middle school libraries. Public libraries may be needed as an additional resource.

There is a set of questions that can be used to guide the research and a chart to share research within the class. Students can present the information orally, perhaps dressed as that woman, or as a character in her writing. These could be videotaped and used with other classes. The research can become the basis for a play about the authors or their characters. Research can also be presented as posters, book jackets, taped "interviews" between the author and the student, and banners for the library highlighting the works of the authors.

(See Next Page)

Wilson's The Book of Junior Authors (4 volumes)
- Nan Agle
- Olivia Cooolidge
- Cornelia Spencer

Current Biography
- Margaret Landon/Dorothea Mortenson
- Katherine Anne Porter (obit.)
- Emily Post (obit.)
- Anne Tyler

Various Encyclopedias
- Rachel Carson
- Katherine Anne Porter
- Edith Hamilton

Famous American Women - Robert McHenry
- Frances Watkins Harper
- Zora Neale Hurston
- Gertrude Stein

Maryland Magazine - various issues
- Zenith Jones Brown
- Martha Finley
- Sophie Kerr
- Nora Roberts

Notable Maryland Women - Winifred G. Helmes, ed.
- Josephine Jacobsen
- Sophie Kerr
- Elizabeth Foreman Lewis
- Cornelia Lynde Meigs
- Sarah Kneller Miller
- Almira Hart Lincoln Phelps
- Lizette Woodworth Reese

Notable American Women - 1650-1950 - E.T. & J.W. James, ed.
Notable American Women - Modern Period - Sicherman & Green, ed.
- Martha Finley
- Emily Post
- Lizette Woodworth Reese

Spotlighting ______________________________
An Author with a Maryland Connection

Source ____

When was this author alive? (birth, death)

For what kind of writing was she known? Circle answers:

fiction
poetry
novels
children's
non-fiction
prose
short stories
other ______________________________
essays
articles
plays

How/when was this woman connected with Maryland?

What/who influenced her writing?

What, if any, awards and honors did she or her writing receive?

What are some of the titles of her works?

What major events in the U.S. occurred during her life?

(See Next Page)

MARYLAND AUTHORS IN SPECIAL REFERENCES
(Continued)

Women Authors with a Maryland Connection

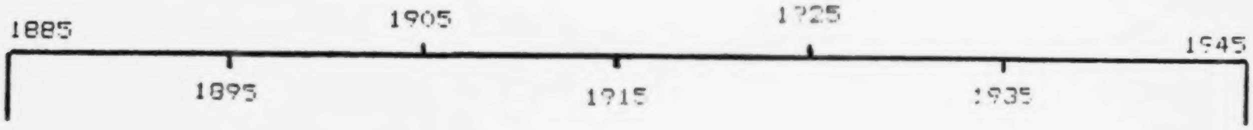
Dates	Kinds of Writing	Maryland Connection	Titles and Honors
Author			
Author			
Author			
Author			

STUDENT ACTIVITY
Middle

CAN YOU PLACE THEM ON THE TIME LINE?

Choose any 10 of these famous Maryland authors and look up their dates of birth in the reference set Something About the Author. Then place their names on the time line below according to their birthdate.

	Date of Birth		Date of Birth
Nan Hayden Agle		Gloria Kamen	
Mary O'Hara Alsop		Joan Loss	
Miriam Anne Bourne		Phyllis Reynolds Naylor	
Lucille Clifton		Lynn Poole	
Olivia E(nsor) Coolidge		Colby Rodowsky	
Marion Holland		Anne Tyler	
Helen Pierce Jacob		Grace S(ydenstricker) Yaukey	



Answers: Alsop 1885, Yaukey 1899, Agle 1905, Holland 1908, Coolidge 1908, Poole 1910, Kamen 1923, Jacob 1927, Bourne 1931, Rodowsky 1932, Naylor 1933, Loss 1933, Clifton 1936, Tyler 1941

SUGGESTED ACTIVITIES

Please use information from the bibliographies and profiles listed in this packet.

Game: "To Tell the Truth" - using famous women in literature.

a. Choose four students (include both girls and boys) as panelists; give each a number (1, 2, 3, 4) to pin on for identification. Each panelist then draws a slip of paper, the marking being kept secret from one another and the class. Each panelist is to assume the life of the person whose name is on their slip of paper.

b. The teacher gives a brief introductory comment on the selected subject. The person chosen as the subject can be known or fictional: e.g., Cynthia Voigt, children's author; Nikki Giovanni, poet; Katharine Graham, journalist and publisher; Diane Dillon, illustrator; Anne of Green Gables (fictional character).

c. The class then directs questions to the panelists, trying to guess which of them is the selected subject. Each student is allowed one question per panelist. After twenty questions have been asked (have a student keep track on the board), ask for a show of hands on who thinks the selected subject is panelist 1, 2, 3, or 4. Then say, "Will the real ____________ please stand up?" The panelist who drew the selected subject reveals her/himself! The other panelists should be asked to give the names of their subjects and describe what they do.

Game: "What's My Line?"

Preparation before guest arrives:

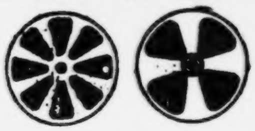
a. The identification and occupation of the guest are to be kept secret.

b. Students should have the opportunity to discuss or write out practice questions which provide information on, for example, what a person does for a job, any discrimination experiences, unique qualities, etc. Learning how to get information from questions which can get only "yes" or "no" answers is hard and takes a little practice.

Procedure for "What's My Line?"

a. The guest arrives and is seated in the front of the room.

b. Students have ten minutes to ask questions, getting as much information as they can. All questions must be phrased so they can be answered by a "yes" or "no." Students should keep notes on the information accumulated so there is minimal repetition.



MEDIA INFUSION!

Since in most counties, the Library Media Specialist (LMS) is asked to coordinate activities within the school for Women's History (or should we say HER story) month, here are some suggestions to hopefully help the LMS out!

1. After receiving the materials why not either post a big announcement near the sign-in sheet for the faculty letting them know that the Women's History Month materials have arrived. Don't hold your breath. Maybe one teacher will ask about the materials sometime in APRIL, but at least you gave it your best shot.

2. How about a Public Address (PA) announcement heralding the arrival of our materials?! Again--don't get too excited

3. Put the materials in a binder. That way everything is easy to look at. Maybe you could make a bright cover (How about using PRINT SHOP or some other computer graphics package to help you out))

4. The next step might be look at the calendar for MARCH and see what kind of deadlines and goals you can make. Remember to include any Spring vacations as time you will NOT be able to "push" Women's Herstory. TARGET certain teachers as those to teachers who might be really interested. For example: the Maryland Functional Writing Activities will probably interest any teacher who teaches writing skills.

5. Make a General Routing Slip and put in every teachers mailbox. This would tell on which day (date) and which teachers are scheduled to receive the notebook for one day. On the front of the notebook you can have the Routing Slip attached so that the teacher will know who to give it to next. If you have the resources, you may wish to "xerox" the pages for the teachers. Whatever you think would work well with your faculty.

6. Consult with especially enthusiastic teachers about helping you "Play up" the Women's HERstory month!

7. Please write us and let us know what kind of campaigns have worked for you. We would be glad to publish any acitivies that did well next year!

Josephine Campa, Media Specialist, Charles Carroll Middle School

STUDENT ACTIVITY
Middle

RACHEL CARSON

K. Lieu
Kenmoor

The sentences below tell about some important events in the life of Rachel Carson. But the events are not given in the order in which they happened. Use an encyclopedia to put them in the correct order by writing a 1 beside the first event, a 2 beside the event that happened next, and so on.

_____ She wrote The Silent Spring which called attention to the dangers of using pesticides

_____ Rachel studied zoology at Pennsylvania College for Women.

_____ Rachel Louise Carson was born in Springdale, Pennsylvania.

_____ Rachel died in Silver Spring, Maryland.

_____ She received a Master's degree from John Hopkins University in Baltimore in 1932.

_____ Rachel wrote the bestseller The Sea Around Us about the biology of the ocean.

Now, find one detail of her life that was not mentioned in the list above. Write a sentence about it on the lines below.

Where does this event belong in the list? Between events _____ and _____.

****

Teacher's note:

The correct order is 5,2,1,6,3,4.

(Lesson from Kenmoor Middle School)

The following encyclopedias can be used:

Academic American Encyclopedia
Encyclopedia Americana
Encyclopedia International
Merit Students Encyclopedia
World Book Encyclopedia

STUDENT ACTIVITY
Middle

LUCILLE CLIFTON

Lucille Clifton was Poet Laureate of Maryland from 1979 to 1985. Below are two of the poems she wrote. Read each one, then answer the questions that follow it.

LISTEN CHILDREN

listen children
keep this in the place
you have for keeping
always
keep it all ways

we have never hated black

listen
we have been ashamed
hopeless tired mad
but always
all ways
we loved us

we have always loved each other
children all ways

pass it on

Lucille Clifton

1. Who is the speaker?
2. Where is "always" kept?
3. List all the adjectives used to describe "us".
4. What should the children "pass on"?

Source: Listen Children: An Anthology of Black Literature, Edited by Dorothy S. Strickland, Bantam Books, New York, 1982.

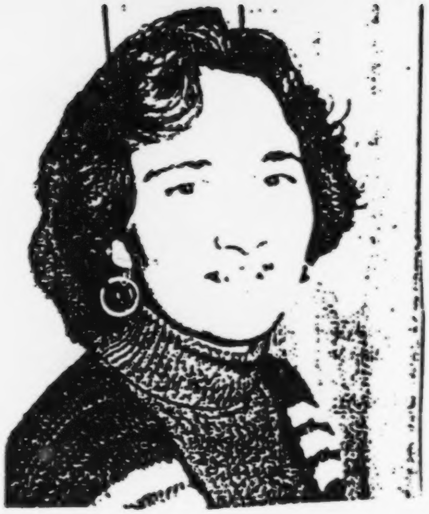
Driving through New England
by broken barns and pastures
i long for the rains of Wydah
and the gardens
ripe as history
oranges and citron
limefruit and African apple
not just this springtime and
these wheatfields
white poets call the past.

LUCILLE CLIFTON

1. What is being compared in this poem?
2. How does the speaker feel?
3. How can a garden be "ripe as history"?
4. Where is the speaker from?

Source: The Gift Outright: America to Her Poets, Edited by Helen Plotz, Greenwillow Books, New York, 1977.

Lesson by : Joyce Henderson, English Teacher, Kenmoor Middle School



STUDENT ACTIVITY
Middle

As a young person, would

Katherine Paterson's books be
interesting to you?

KATHERINE PATERSON

is popular with young readers because her own children influenced her and gave her ideas to use in her books. Her two daughters are adopted; one is an American Indian and the other an oriental. She dedicated two of her books to them. The Sign of the Chrysanthemum is the story of a boy in search of his father and is dedicated to Lynn. The Great Gilly Hopkins is about a girl's life in numerous foster homes and was written for Mary. The Bridge to Terabithia is about a time of sorrow, the death of a friend in her youngest son's life. The two boys who are friends in the Master Puppeteer resemble the character of her older son, John. Katherine Paterson's books are very interesting to young people because she can present problems of everyday life in other than ordinary settings.

Katherine became a Maryland author whenever she moved to Takoma Park, Md. with her clergyman husband and family. She grew up in China where her parents served as missionaries.She lived and worked in Japan for 4 years as a young adult. After she left the Orient she became homesick for it and decided to revisit it in her beautiful stories.

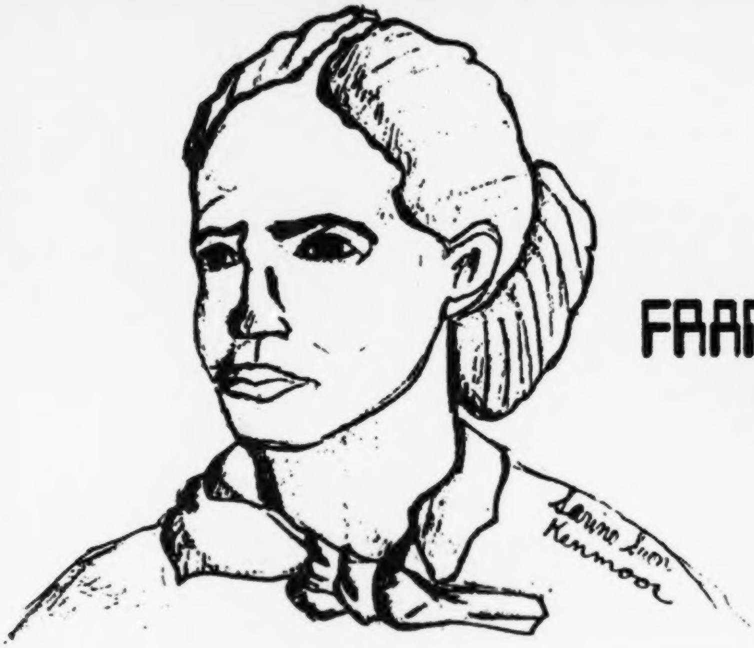
How many children did she have? Were any adopted?

What humorous book did she write about a girl's life in a foster home?

Source: Something about the Author by Chidone

Lesson by D. Allison, Kenmoor Middle School

STUDENT ACTIVITY
Middle



FRANCES ELLEN HARPER

The sentences below tell about some important events in the life of Frances Ellen (Watkins) Harper. But the events are not given in the order in which they happened. Use an encyclopedia to put them in the correct order by writing a 1 beside the first event, a 2 beside the event that happened next, and so on.

_____ Frances died in 1911.

_____ Frances began writing poetry.

_____ Frances Ellen Watkins was born in Baltimore, Maryland, a free black.

_____ Frances married Fenton Harper, a farmer.

_____ She wrote Poems on Miscellaneous Subjects.

Now, find one detail of her life that was not mentioned in the list above. Write a sentence about it on the lines below.

Where does this event belong in the list? Between events _____ and _____.

****

Teacher's note:

The correct order is 5,2,1,3,4.

The following encyclopedias can be used:

Encyclopedia of Black America
People Who Made America Pictorial Encyclopedia
World Book Encyclopedia

(Lesson from Kenmoor Middle School)

STUDENT ACTIVITY
Middle

ACCOMPLISHMENTS OF MARYLAND WOMEN

-RESUMÉ SUMMARIES-

TO DO:

After reading a biography or a PROFILE of a notable Maryland woman, summarize the information presented by writing a resumé such as the one given below. The resumé should note major accomplishments.

FRANCES ELLEN WATKINS HARPER

Year of Birth: 1825

Birthplace: Baltimore, Maryland

Education: School for free blacks in Baltimore

Accomplishments:

Poetry writing since age 14
1st book published, age 24

Books of poetry sold over 50,000 copies

Titles of most Popular Works:
Poems on Various Subjects
Poems on miscellaneous Subjects

Interests:
Abolitionist
Suffragist

STUDENT ACTIVITY
Middle

TO DO: Create a publicity announcement similar to the one below for a book by a female author.

DEAD MEN DON'T GIVE SEMINARS

Dorothy Sucher

"Lovers of academic mysteries will no doubt enjoy this tale of a murderer loose among a clutch of theoretical physicists and their spouses . . . thoroughly satisfying . . . a surprisingly polished work from a first-time novelist. Sabina and Vic will undoubtedly return."

--Booklist

"a brash young detective's narrative voice and a sardonic look into crimes of ambition are some of the attractive attributes of this first novel . . . an entertaining read."

--Publisher's Weekly

When her scientist husband is invited to attend the Lake Champlain Physics Institute, Sabina Swift expects a nice, quiet summer vacation in Vermont. But when one Nobel laureate is found murdered, and another Nobel laureate is the prime suspect, Sabina--a private detective from Washington--and her young apprentice Vic Newman find themselves at the center of the most violent shock to the physics world since the Big Bang.

Dorothy Sucher has worked as a psychotherapist, mother, and editor-in-chief of a small town weekly newspaper. She divides her time between Greenbelt, Maryland, New York City, and Lower Cabot, Vermont. This is her first novel.

St. Martin's Press
175 Fifth Avenue
w York, NY 10010
(212) 674-5151

STUDENT ACTIVITY

Middle

In The Winner's Circle

CYNTHIA VOIGT

Dicey, James, Maybeth and Sammy found themselves abandoned and stranded in an unknown town, and it seemed that every grown-up in the country was against them. Dicey, the oldest, knew she had to keep the children together. Under Dicey's guidance, the children begin a remarkable journey from Connecticut to Maryland in search of their grandmother and love.

1983 Newbery Medal winner and sequel to HOMECOMING. Dicey and the children have found the grandmother they had never known and hope their troubles will be over. But old problems and feelings did not go away easy, especially for Dicey, who could not forget about their mother. In the end it takes a crisis for Dicey to accept and begin to enjoy her new life.

AWARD-WINNING WRITING

TO DO AND DISCUSS

1. Maryland author, Cynthia Voigt, won the 1983 Newbery medal for the best American children's book of the year. (Read the newspaper article about her award on the preceding page.)
2. How would you feel if you won an award for an accomplishmen. Would you react the way Cynthia Voigt did?
3. Read Dicey's Song. Which one of the characters are you most like? Discuss how you would have solved some of the problems that Dicey's family faced.
4. If you wrote an award-winning book, what would it be about? Describe your book in writing or drawing.
5. In the space below, design an award for "The Best Book for Young People."

CHRISTINE BRENNAN
Washington Post Sports reporter
1960 (?) -

STUDENT ACTIVITY
Middle

A student wrote a letter to Christine Brennan.

1.

6130 Lamont Drive
New Carrollton, Md. 20784
March 4, 1986

Ms. Christine Brennan
Washington Post
1150 15th Street, N. W.
Washington, D. C.

Dear Ms. Brennan:

After reading about how you had collected baseball cards, watched football games and played catch with your dad, I saw we had a lot in common. Like you, I am also editor of our student newspaper. ____________________

Which one of the following sentences can best be used to COMPLETE this paragraph?

(A) It's clear we think alike!
(B) I think I might take more geography next year.
(C) I enjoy reading the Washington Post.
(D) Would you have any suggestions on classes that would help me with a career in Sports Writing?

The letter continues...

2.

You said your rapid success might have partly been due to being a woman in a traditionally male field. Could you send me anything that could help me?

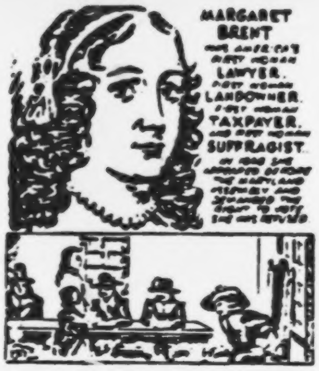
Sincerely,

Joann Smith

Which one of the following ways of changing the underlined sentence is best to make the letter CLEARER?

(A) I would especially like for you to send names of books, etc. that help girls get into non-traditional jobs.
(B) My sister wants to be a ballet dancer.
(C) I really dig working in a really flashy job.
(D) Any stuff about sports would kind of help.

MFWT EXPLANATORY WRITING: All the information about Ms. Brennan is true. #1 (A) irrelevant (B) irrelevant (C) irrelevant (D) CORRECT! #2 (A) CORRECT! (B) irrelevant (C) inappropriate language (D) less clear



Maryland Functional Writing Test Activity

1. Margaret Brent, a British noblewoman, arrived in Maryland when she was 37. Margaret was the first woman to accomplish many deeds in America. She was granted 70 acres of land near Saint Mary's City by Lord Baltimore. ____________________

____

Which one of the following sentences can best be used for ADDED DETAIL to the paragraph?

(A) Margaret had the responsibility of paying troops who were being imported from Virginia.

(B) Margaret was considered a "pushy broad".

(C) Margaret acquired several houses, cattle herds, farm equipment, and a mill on KentIsland, Maryland.

(D) Margaret Brent was known as the first American woman lawyer, the first woman landowner, the first woman taxpayer and the first woman suffragette.

2. All through her life Margaret Brent fought for rights two hundred years before their time. Her final days were spent in Westmoreland, Virginia.

____

Which one of these sentences can be used to ADD DETAIL to the paragraph?

(A) Margaret Brent never married - she would have had to give all her property to her husband.

(B) Margaret and her sister named their St. Mary estate "Sisters Freehold".

(C) Margaret Brent's talent was appreciated by Governor Leonard Calvert. He asked her to settle his will and estate.

(D) She died on her Virginia estate called "peace" in 1671.

MFWT NARRATIVE WRITING

All facts mentioned above were true.

1. (A) irrelevant (B) inappropriate language (C) irrelevant (D) correct

2. (A) irrelevant (B) out of sequence (C) irrelevant (D) correct

Maryland Functional Writing Test Activity

CONNIE CHUNG - NBC NEWSCASTER
"SUNRISE" 6: 00 A.M.

A student wrote a short biography about Connie Chung.

1. Connie Chung was born in Washington, D. C. in August of 1947. She was the youngest of five daughters and the only one not born in Nationalist China. Her family valued being businesslike. In high school Connie was a good student. When she was not studying she was busy running for student government positions. ______________________________

Which one of the following sentences could best be used to COMPLETE the paragraph?

(A) Now she works in New York City.
(B) Hard work was hardly "news" in the life of Connie Chung.
(C) She was the youngest in her family and worked hard.
(D) She earned money for college by working part-time at the Naval Lab.

The student's biography on Connie Chung continues...

2. Connie went to the University of Maryland (College Park Campus) from 1965-1969. She was elected Freshman Queen in 1966. She took a part-time job in 1969 as a copy girl at WTTG (Metromedia's Channel 5 in Washington, D. C.) just before her graduation. She made a rapid rise in the media field. She did all kinds of different things. When CBS decided it had better hire some women reporters, Connie was ready. In 1983 Connie switched to NBC to start her early morning news program. ______________________________.

Which one of the following ways of changing the underlined sentence is best to make the sentence CLEARER?

(A) Connie really found working at the TV station neat!
(B) This happened in 1970.
(C) Connie went from newsroom secretary, to newswriter, then to on-the-air reporter.
(D) This all took place in Washington, D. C.

---

1. (A) irrelevant (B) correct (C) redundant (D) irrelevant

2. (A) unappropriate language (B) redundant/irrelevant (C) correct (D) irrelevant

Maryland Functional Writing
Test Exercise

JUDITH MARTIN
Author, Journalist

A student worte this paragraph as a part of an assignment to describe Judith Martin:

> Judith Martin was born Judith Sylvia Perlman on September 13, 1938. She had dreamed of a writing career since her early teens. She was able to get summer employment as copy girl at the Washington Post newspaper which featured terrible hours, low pay and "an opportunity to get screamed at a lot."

Which one of the following sentences can be used to keep the paragraph IN PROPER ORDER?

(A) Because of her father's duties with the United Nations, Judith learned firsthand about how to entertain various kinds of people.

(B) In 1972, Judith Mann's first book, The Name on the White House Floor and Other Anxieties of Our Times was published. It featured a collection of newspaper essays in which she reminisced about her early life as society reporter.

(C) Judith was steadfastly denied admission to the Tricia Nixon wedding in the White House because of some uncomplimentary things she had written about the Nixon family's manners.

(D) Judith's dream finally came true when she became society reporter for the Washington Post newspaper.

> Judith Martin's interest in writing about manners grew out of her impatience with the rudeness that she constantly experienced around her. In 1978 she started a column in the Washington Post called "Miss Manners." The column now appears internationally in over 250 newspapers. In 1982 Judith Martin's columns were complied for the book Miss Manners' Guide to Excruciatingly Correct Behavior."

Which one of the following sentences can best be used to ADD DETAIL to the paragraph?

(A) Judith Mann was the only reporter to sneak into Julie Nixon's White House wedding reception by passing herself off as a friend of one of the bridesmaids.

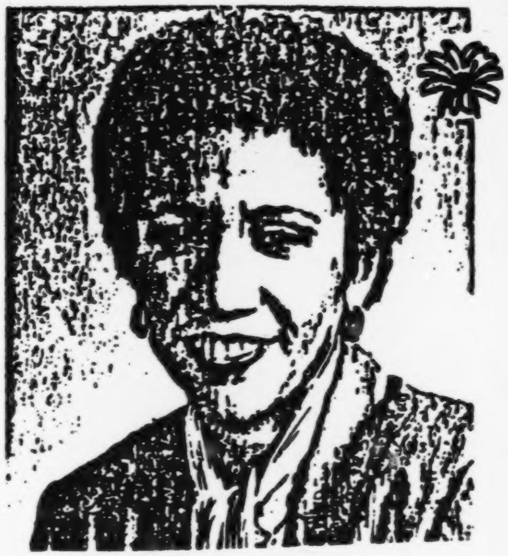
(B) Judith's writing career has continued with the publication of Gilbert: A Comedy of Manners in 1982. In 1984 she wrote another best seller called Miss Manners' Guide to Rearing Perfect Children. Her most recent novel, (1986) Style and Substance: A Comedy of Manners has been very well received.

(C) Judith gained social and academic education at Wellesley College in Massachusetts, where she majored in English and waited on tables to help make ends meet. In 1960 Judith Perlman married Robert Martin, a Harvard educated physician who now works at the National Institutes of Health.

MFWT NARRATIVE WRITING: All facts mentioned above were true. #1 (A) irrelevant (B) irrelevant/out of sequence (C) irrelevant/out of sequence (D) CORRECT! #2 (A) irrelevant/out of sequence (B) CORRECT! (C) irrelvant/out of sequence.

Maryland Functional Writing Test Activity

RENEE POUSSAINT
T.V. Newscaster - 6:30 & 11:00 NEWS
1944 -



A student wrote a letter to Washington, D. C.'s WJLA-TV news anchor, Renee Poussaint (Poo sawnt'), asking for information.

1.

6130 Lamont Drive
New Carrollton, Md. 20784
March 3, 1986

Ms. Renee Poussaint
WJLA-TV Channel 7
4461 Connecticut Ave., N. W.
Washington, D. C. 20000

Dear Ms. Poussaint:

I read in an article that you had been a french textbook translator, a dancer with the Leon Destine Haitian Dancers, an editor for an African arts magazine, a billiard instructor and a college instructor. I am interested in becoming a TV newscaster. ____________________________

Which one of the following sentences best COMPLETES the paragraph?

(A) My best friend Janet is interested too.
(B) I think it would be great to be a TV newscaster.
(C) Which one of your careers best prepared you for your job as a TV newscaster?
(D) I would love to try my luck at the big time jobs like yours!

The letter continues...

2.

My class is studying various careers. Do you have any free materials I might use? I would like some things. Thank you for your help.

Yours truly,

Jane Smith

Which one of the following ways of changing the underlined sentence is the best way to make the letter CLEARER?

(A) I would love to have some flashy picture and stuff for my report.
(B) I want my report to be interesting and have a lot of good things in it.
(C) I need your help finding things for my report.
(D) Would you have sample application forms used by WJLA, brochures telling about the station and anything else you might think would be useful?

MFWT EXPLANATORY WRITING: All the information about Ms. Poussaint is true. #1 (A) irrelevant (B) redundant (C) CORRECT! (D) inappropriate language. #2 (A) inappropriate language (B) less clear (C) less clear (D) CORRECT!

GLADYS NOON SPELLMAN
U.S. CONGRESSWOMAN

A student wrote a short biography on Gladys Noon Spellman...

When Gladys Noon Spellman was in junior high school, she ran on the boy's track field because it was a much better facility than the girls track. The principal stopped her and said she would have to apologize for running on the boys' track or be expelled. She refused to apologize feeling that girls should be able to use a good track too. Her parents backed her up. She had to go to another school. ______________________________.

Which one of the following sentences can best be used to complete the paragraph?

(A) She felt it was unfair treatment of girls.
(B) The section of the Baltimore-Washington Parkway located in Prince George's County is named the Gladys Noon Spellman Parkway.
(C) Many years later Gladys Noon Spellman was among the U.S. House members who passed a law called "Title IX" which guaranteed that no programs in our public schools can discriminate based on gender (sex of student).
(D) Gladys Noon Spellman later became a teacher in Prince George's County Public School System.

The student's biography on Gladys Noon Spellman continues...

Gladys Noon Spellman was a pioneer for women and a hard worker. She did lots of things of importance. In 1980 her career was cut short when she suffered a cardiac arrest. Representative Spellman remains in a semi-comatose condition.* Her legacy of good works remain with us. ____________

Which one of the following ways of changing the underlined sentence is best to make the paragraph CLEARER?

(A) She did all kinds of worthwhile things.
(B) Many of her accomplishments were firsts for women.
(C) She was the first woman on the Prince George's County Board of Commissioners, the first woman elected President of the National Association of Counties, and the first woman elected to the Prince George's County Council.
(D) She created the first local Commission for Women in Maryland.

MFWT EXPLANATORY WRITING
All facts about Representative Spellman are true.

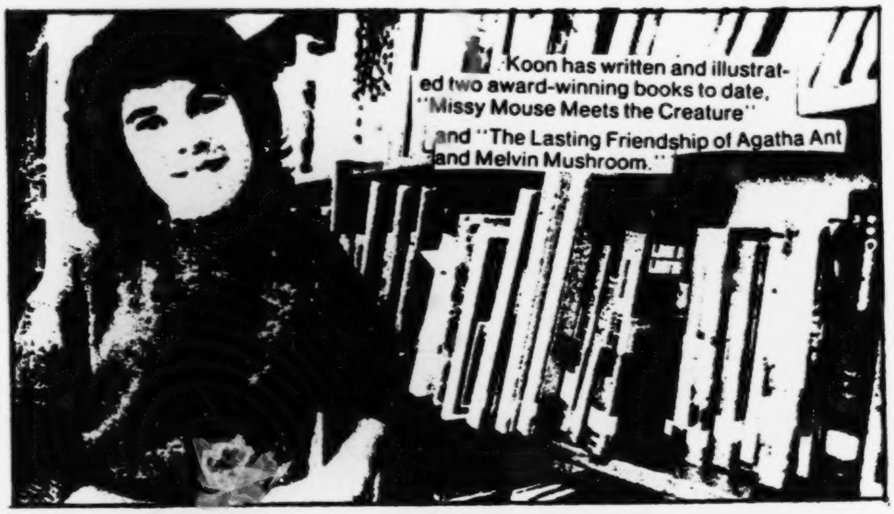
1. (A) Redundant (B) irrelevant (C) correct (D) irrelevant

2. (A) Less clear (B) redundant (C) correct (D) irrelevant

---

* Gladys Spellman died June 19, 1988. She was seventy years old and had been in a coma for eight years.

STUDENT ACTIVITY
Middle



Koon has written and illustrated two award-winning books to date, "Missy Mouse Meets the Creature" and "The Lasting Friendship of Agatha Ant and Melvin Mushroom."

Melissa Koon has written and illustrated two award-winning books.

- A seventh-grader at William Wirt Middle School

TO DO:

1. Pick a subject you would like to write a book about. Select a title for your book.
2. In the spaces below, design a book jacket for your book. Draw an illustration for the cover and title in one space and in the other space write or two or three sentences describing your book.
3. If you wish to, actually write your book!

CLASS ACTIVITY
Middle

TO DO:

Use and post throughout the year to list birthdates of women authors given on page 10 of this packet.

Duplicate for Use Each Month of the Year.

CELEBRATE WOMEN IN ________________
(month / year)

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY

INFUSING WOMEN WRITERS
INTO THE MIDDLE SCHOOL CURRICULA

Reprinted from: A Story of Her Own - A Resource Guide to Teaching Literature by Women, (Grades 7-9), © Mary Lyons and Heartwood Books, Charlottesville, Virginia, 1985.

TO DO: Note the annotated lists, background information, and suggestions on the next several pages for infusing works by women authors into middle school curricula.

INTRODUCTION

As students in the middle grades receive their first exposure to adult literature, it is important to provide them with writing by both men and women. If development of the inner voice is to be a goal of literature instruction, then an equitable literature program that reflects the life experience of both sexes is necessary.

Although publishers have made a token effort in the past decade to increase the number of selections by women writers, literature by women remains under-represented in middle and high school literature texts. An examination of five current eighth grade texts shows that less than 25% of the fiction selections are by women. It is significant, therefore, and no accident, that Langston Hughes is the name most students associate with Black literature, and that Edgar Allen Poe is synonymous with the story of suspense.

Designated long ago as classics by the male elite of academia, the same tired stories make their way into our curriculum year after year. One eighth grade text states: "'The Gift of the Magi' is so well-known that it is considered a classic." This circular logic creates a stagnant body of literature and a narrow curriculum. Students may need to know that O'Henry was a master of the surprise ending; they have a right to know that Zora Neale Hurston was the first Black writer to publish Black folklore.

The core of this resource guide is a bibliography of fifty short stories by women. Varying in length, reading level, and maturity level, the stories have been chosen for their appeal to the adolescent reader and have been field-tested in a wide range of middle school classes. A variety of authors are represented, including women of color. Many of the stories are by writers with established literary reputations. Rediscovered writers include Zora Neale Hurston, Charlotte Perkins Gilman, Anzia Yezierska, and Kate Chopin.

WOMEN'S HISTORY

A. Engagement with quality literature by women.

The fiction by women in current texts provides a good start, but there are simply not enough selections to adequately reflect the substantial body of writing by women. As the American canon of literature has narrowed, numerous women writers, including women of color, have been excluded. Educators can do what textbooks do not adequately do: expose students to Leslie Silko's graceful prose, Toni Cade Bambara's gutsy female characters, Kate Chopin's Creole vignettes.

B. The opportunity to experience the female perspective that may be unique to women's writing.

Debate continues on whether literature by women is written from a different viewpoint or in a different style than than of men. At the very least, women's writing probably contains more female protagonists and a greater variety of them than is contained in writing by men. No doubt, student can benefit from a break in a steady diet of adventure, terror and war stories that are peopled by brave, powerful, but usually masculine heroes.

Nonstandard forms of literature such as diaries, letters, and oral histories give special voice to women's lives. These newly recognized genres are welcome alternatives to good guys vs. bad guys stories, and their personal and informal nature is appealing to the adolescent reader.

C. Initial exposure to literary figures whose works students may encounter in secondary or college curriculum.

Most students leave middle school with some knowledge of Edgar Allen Poe, Stephen Crane, Nathaniel Hawthorne, Washington Irving, and other members of the canon. Although the difficult vocabulary and complex sentence structure of their writing are beyond the reading ability of the average student, these writers' plots are readily available through filmstrips, records, and written adaptations. Thus, experience with their works paves the way for further study in high school and college, and the canon is reborn again.

Almost no written adaptations and only few audiovisual adaptations exist for literature by women. For example, SCOPE magazine, a common teaching tool in the middle grades, rarely features a woman writer. Despite the lack of commercial aids, however, the reconstruction of the canon can begin as early as 7th grade. Short stories that have been carefully selected for reading and interest level can introduce students to Virginia Woolf, Doris Lessing, Eudora Welty, and other major literary figures.

D. An acquaintance with "lost" writers whose works have been rediscovered by feminist scholars.

Women writers who have been left out of our texts provide a fascinating avenue of study for students and teachers. Why was Zora Neale Hurston buried in an unmarked grave? Why did Kate Chopin's career abruptly end? What is the connection between the 19th century "rest cure" for women and "The Yellow Wallpaper"? Studying the lives and literature of forgotten writers in an historical context increases understanding of the literary tradition of all women writers.

A STORY OF HER OWN
A Guide to Teaching Literature by Women
Grades 7-9

The next several pages of the packet contain the following information to be used by Middle School teachers.

A. **ANNOTATED BIBLIOGRAPHY** - Brief comments on fifty short stories by women, including suggested reading levels and appropriate skill instruction.

No fixed readability formula has been used to determine reading levels. Rather, the nature of the plot, the maturity of the theme, and the length of the story have been used to estimate a grade level range. Both student and teacher should consider the experience and interest of the reader when choosing stories.

The one skill suggested for each story is provided for easy insertion of a story into an existing skill-oriented or textbook curriculum.

B. **ALTERNATIVE THEMES** - Stories from the bibliography divided into new thematic categories.

Many texts use thematic divisions which speak to a male culture and value system: courage, war, adventure, survival. If literature is to touch all of our students, then it must address all aspects of human experience: the family, communication, nurturing, emotions.

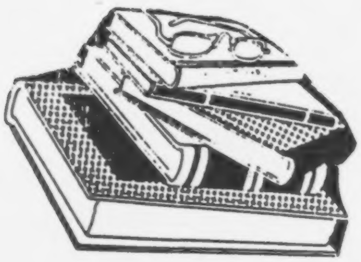
Although each story is listed in only one thematic category, most of them can fit under several themes. Teachers may also want to create appropriate themes for their classes.

C. **ALTERNATIVE STORIES FOR SKILL INSTRUCTION** - Possible stories for altering a literature program.

The chart shows how a skill-oriented literature course can be converted to include stories by women. The standard choices of texts and accompanying skills were taken directly from a wide range of junior high school literature texts. The suggested stories are sample alternatives to be used as substitutions or additions to texts.

D. **FIFTY BY WOMEN** - A list of 50 books of fiction by women for middle school students.

Students in grades 7-9 are truly in the middle. Some are ready to read adult literature and should be encouraged to do so, while others still feel more comfortable with adolescent literature. Both types are included in the list. Many of the books can be ordered in class sets from educational publishers. Single copies should be available in school or public libraries.



© Mary Lyons
and Heartwood Books,
Charlottesville, VA.

ANNOTATED BIBLIOGRAPHY

Fifty Short Stories by Women

Amrouche, Marguerite "The Story of the Chest" Grade Levels 7-8
UNWINDING THREADS:
WRITING BY WOMEN IN AFRICA Heinemann 1983

In this Berber folktale from Algeria, the heroine outsmarts her husband-King. The author, a folklorist, learned it from her mother.

THE RIDDLE AS AN ELEMENT OF FOLKLORE

Aiken, Joan "Searching for Summer" Grade Levels 8-9
THE GREEN FLASH Holt 1977

Try to imagine a world where the sun never shines. Aiken sets this science fiction story in 1984.

SETTING

Alcott, Louisa May "Onawandah" Grade Levels 8-9
SPINNING WHEEL STORIES Roberts Bros. 1884

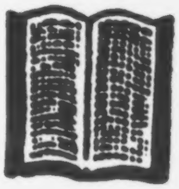
An Alcott melodrama in which an Indian boy dies to prove his trustworthiness.

PROTAGONIST

Bambara, Toni Cade "Gorilla, My Love" Grade Levels 8-9
GORILLA, MY LOVE Random House 1972

This story of a child's anger towards adults is tempered with a healthy dose of humor. Students love the feisty main character, Hazel.

CHARACTERIZATION



Berriault, Gina "The Stone Boy" Grade Levels 8-9
THE INFINITE PASSION OF
EXPECTATIONS North Point Press 1982

A boy shoots his brother, but no one wants to believe it was an accident. Now a movie with Glen Close and Robert Duvall.

FORESHADOWING

Bowen, Elizabeth "The Demon Lover" Grade Levels 9+
STORIES BY ELIZABETH BOWEN Vintage 1959

Kathleen's fiancee was killed in World War I—or was he?

ANTAGONIST

Brent, Linda "Childhood" Grade Levels 7-9
INCIDENTS IN THE LIFE
OF A SLAVE GIRL AMS Press 1973

Chapter 1 from a autobiographical account of a slave's early years. Reprinted from a 19th century edition.

AUTHOR'S INTENT

Buck, Pearl "The Enemy" Grade Levels 8-9
HARPER'S MAGAZINE 1942

A Japanese doctor and his wife save the life of an American sailor. Set during World War II, this is one of many stories that Buck wrote to build a bridge of understanding between East and West.

PREDJUDICE AS A THEME

© Mary Lyons, and Heartwood Books,
Charlottesville, VA.

Canfield, Dorothy "The Apprentice" Grade Levels 8-9
FOUR SQUARE Harcourt 1949
A 13 year-old girl wavers between childhood and adulthood as she faces the possibility of losing her beloved dog. CHARACTERIZATION

*Cather, Willa "Paul's Case" Grade Levels 9+
YOUTH AND THE BRIGHT MEDUSA Knopf 1920
The story of a boy's utter inability to cope with reality. Often cited as Cather's best short story. HOW SETTING AFFECTS MOOD

Childress, Alice "The Health Card" Grade Levels 7-9
HARLEM USA Seven Seas 1964
Childress strikes a blow against bigotry in this short-short story. Told in first-person monologue, it's a good example of irony. MONOLOGUE

Chopin, Kate "The Blind Man" Grade Levels 7-9
THE STORM AND OTHER STORIES Feminist Press 1974
Although it was written almost a century ago, this timeless vignette shows how easily we humans can confuse our priorities. Another short-short story. IRONY

Collier, Eugenia "Marigolds" Grade Levels 8-9
BROTHERS AND SISTERS: MODERN STORIES BY BLACK AMERICANS Macmillan 1970
Angry at the world, a young girl destroys an old woman's flowers—and a part of herself.
SYMBOLISM

Collier, Eugenia "Sweet Potato Pie" Grade Levels 8-9
BLACK WORLD 1972
Refreshing story about the affection between two brothers. A nice twist at the end explains the title. FLASHBACK

Danby, Mary "The Natterjack" Grade Levels 7-9
CREEPIES, CREEPIES, CREEPIES Franklin Watts 1977
Charles Dickens' great grand-niece wrote this science fiction story about toads. Students enjoy filling in the gory details left to the reader's imagination.
SIMILE AND METAPHOR

de Ford, Miriam Allen "Gone to the Dogs" Grade Levels 8-9
GHOSTLY, GRIM AND GRUESOME Thomas Nelson 1972
Henry wakes up one morning to discover he has been transformed into a Great Dane. Amusing story with a surprise at the end. RESOLUTION

de Ford, Miriam Allen "The Poison Necklace" Grade Levels 7-8
THRILLERS AND MORE THRILLERS Random House 1968
A poison necklace is stolen from a science fair, and anyone who touches it will die. The plot is neatly divided into sections, making this story a good candidate for dramatization. PLOT DEVELOPMENT

© Mary Lyons and Heartwood Books,
Charlottesville, Va.

du Maurier, Daphne "The Birds" Grade Levels 9+
ECHOES FROM THE MACABRE Doubleday 1977
A suspense story about an inexplicable attack of birds on an English coastal town. It's long, but most students can't put this story down. NATURE AS ANTAGONIST

**Gilman, Charlotte Perkins "The Yellow Wallpaper" Grade Levels 9+
THE YELLOW WALLPAPER Feminist Press 1973
This challenging tale is worth the effort for the good reader. Autobiographical in nature, it was written specifically for Weir Mitchell, the doctor of the story and the creator of the famous "rest cure" for depression. SYMBOLISM

Glasgow, Ellen "The Shadowy Third" Grade Levels 9+
THE SHADOWY THIRD AND OTHER STORIES Doubleday 1923
Hired as a lady's "companion", the narrator soon realizes there is a little girl living in the house--but no one else can see her. A longish ghost story by Virginia's most famous woman writer. CLIMAX

Gould, Lois "X-A Fabulous Child's Story" Grade Levels 8-9
THE WOMAN WHO LOST HER NAME: SELECTED WRITINGS OF JEWISH AMERICAN WOMEN Harper and Row 1980
Students enjoy the fairy tale quality of this story about a child who is raised as both a boy and a girl. Excellent catalyst for discussing how sex roles begin at home. ALLEGORY

Harrison, Deloris "A Friend For a Season" Grade Levels 8-9
OUT OF OUR LIVES: A COLLECTION OF CONTEMPORARY BLACK FICTION Howard Univ. Press 1975
Divorce changes the way you look at your friends--and yourself. CONFLICT WITH ONESELF

Henderson, Zenna "The Believing Child" Grade Levels 7-9
HOLDING WONDER Doubleday 1971
A science fiction story of a first grader who turns her classmates into rocks. DESCRIPTIVE LANGUAGE

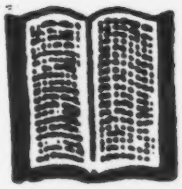
Hunter, Kristin "The Scribe" Grade Levels 7-8
GUESTS IN THE PROMISED LAND Scribner's 1972
The hero of the story tries to help the people in his neighborhood, who are exploited and intimidated because of illiteracy. FIRST-PERSON POINT OF VIEW

Hunter, Kristin "Two's Enough of a Crowd" Grade Levels 7-9
GUESTS IN THE PROMISED LAND Scribner's 1972
This funny story deals with adolescent conformity and is a favorite with students. FIRST-PERSON POINT OF VIEW

© Mary Lyons and Heartwood Books,
Charlottesville, Va.

Hurston, Zora Neale "Conjure Stories" Grade Levels 7-9
MULES AND MEN Harper and Row 1970
Voodoo is the subject, and Hurston gathered her folktales straight from the source in her home town of Eatonville, Florida.
AUTHOR'S INTENT

Jackson, Shirley "Charles" Grade Levels 7-8
THE LOTTERY Farrar 1948
Charles is the worst kid in first grade—or is he?
USING DIALOGUE TO DEVELOP HUMOR



Jackson, Shirley "The Lottery" Grade Levels 9+
THE LOTTERY Farrar 1948
A classic tale of irony, students usually find this story disturbing and need to talk about it after reading it.
USING SETTING TO CREATE IRONY

Jackson, Shirley "The Night We All Had Grippe" Grade Levels 8-9
LIFE AMONG SAVAGES Harcourt 1953
This is one of Jackson's best in her humorous genre. Good for a discussion of who plays the role of nurse when someone at home is sick.
TONE

Le Guin, Ursula K. "SQ" Grade Levels 8-9
THE COMPASS ROSE Harper & Row 1982
A funny science fiction story about fanaticism. Vaguely reminiscent of Rosemary Wood and the Nixon era.
EUPHEMISMS

Lessing, Doris "Through the Tunnel" Grade Levels 8-9
THE HABIT OF LOVING Crowell 1957
Story of a child who sees the "big" boys swim through an underwater tunnel, and attempts it himself.
SIMILE AND METAPHOR

McCord, Jean "Billy Beans Lived Here" Grade Levels 7-8
DEEP WHERE THE OCTOPI LIE Atheneum 1969
Death and inability to grieve are treated in this story of a lonely girl whose brother dies.
PERSONIFICATION

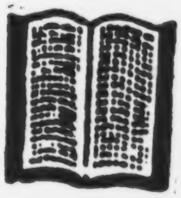
*McCullers, Carson "Sucker" Grade Levels 8-9
BEST AMERICAN SHORT STORIES Houghton Mifflin 1964
Students can identify with the vulnerability of Sucker, who is betrayed by his cousin, Pete.
POINT OF VIEW

Mansfield, Katherine "The Garden Party" Grade Levels 9+
THE SHORT STORIES OF KATHERINE MANSFIELD Knopf 1937
Laura struggles with the discovery that her family's values may be less than admirable.
SENSORY DETAIL

© Mary Lyons and Heartwood Books,
Charlottesville, Va.

Marshall, Paule "Some Get Wasted" Grade Levels 9+
HARLEM USA Seven Seas 1974
This is a stark tale about an encounter between two street gangs. The language is quite rough, but the suspense is great. Read it to students and omit offensive words if censorship is a problem in your community.
MOOD

Marshall, Paule "To Da-Duh, In Memoriam" Grade Levels 7-9
AFRO-AMERICAN WRITING, VL.2 NYU Press 1972
An autobiographical account of the author's first encounter with her Barbadian grandmother.
CONTRAST



Martin, Martha "O Rugged Land of Gold" Grade Levels 7-9
REVELATIONS Vintage Books 1975
Exerpt from the diary of a woman stranded in the Alaskan Wilderness.
SENSORY DETAIL

Oliver, Diane "Neighbors" Grade Levels 8-9
THE SEWANEE REVIEW University of the South 1966
This story recalls the agonies of school integration in the South. The author had a promising writing career when she was killed in an accident in her 20's.
CLIMAX

Payes, Rachel "Escape to the Suburbs" Grade Levels 7-9
CASSANDRA RISING Doubleday 1978
Two boys try to flee the fortress of Manhattan. The author's descriptions of an overpopulated world are eerie--this is spooky science fiction
EFFECT

Parker, Dorothy "The Standard of Living" Grade Levels 9+
THE PORTABLE DOROTHY PARKER Viking 1941
The trouble with spending a million dollars is that it's not enough.
SENSORY DETAIL

Petry, Ann "The New Mirror" Grade Levels 8-9
MISS MURIEL AND OTHER STORIES Houghton Mifflin 1973
A story about the only Black family in a New England town.
POINT OF VIEW

Porter, Katherine Ann "He" Grade Levels 9+
THE COLLECTED STORIES OF KATHERINE ANN PORTER Harcourt 1965
"He" is a handicapped child--although he has fewer problems than anyone else in his family.
CHARACTERIZATION

Silko, Leslie Marmon "Story from Bear Country" Grade Levels 7-9
STORYTELLERS Seaver Books 1982
A mystical Native American tale of what happens if you walk alone in the bear country. Simple and beautiful language. Turn the lights out and read aloud.
ALLITERATION

© Mary Lyons and Heartwood Books,
Charlottesville, Va.

Suckow, Ruth Nuhn "A Start in Life" Grade Levels 8-9
IOWA INTERIORS Knopf 1926
Set in rural Iowa, this is a sad comment on the lack of work options available to women.
SETTING

Umelo, Rosina "The Mad Woman" Grade Levels 8-9
THE MAN WHO ATE THE MONEY Oxford Univ. Press 1978
An African writer tells of a mother who can never stop searching for her child.
SETTING

Walker, Alice "To Hell With Dying" Grade Levels 8-9
TALES AND STORIES FOR
BLACK FOLKS Doubleday 1971
In her first published short story, Walker relates the special love between a child and a dying old man.
NARRATOR

Welty, Eudora "Why I Live At the P.O." Grade Levels 9+
THE COLLECTED STORIES OF
EUDORA WELTY Harcourt 1980
Students like this story because it has heated arguments, just like on "Mama's Family." Be sure to explain the connection between the racist language and the setting: Mississippi, 40 years ago.
STYLE

Woolf, Virginia "The Legacy" Grade Levels 9+
A HAUNTED HOUSE AND
OTHER STORIES Harcourt 1944
A wife finally gets her husband's attention by leaving him her diaries after she committs suicide. A challenge for the good reader, some students may need help in understanding how the plot is revealed through point of view.
RESOLUTION

Yezierska, Anzia "America and I" Grade Levels 8-9
WOMEN WORKING: AN ANTHOLOGY
OF STORIES AND POEMS Feminist Press 1979
A Russian immigrant tells of her struggle to understand Americans and America.

CHARACTERIZATION

Young, Carrie A. "Adjo Means Goodbye" Grade Levels 7-8
BEYOND THE ANGRY BLACK Cooper Square 1966
Any student who has lost a friend can identify with this story of childhood betrayal.
FORESHADOWING

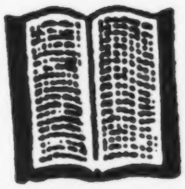
*Perfection Form Co.
1000 North Second Ave.
Logan, Iowa 51546
(1-800-432-5831)

**Feminist Press
Box 334
Old Westbury, Ny 11568

© Mary Lyons and Heartwood Books,
Charlottesville, Va.

ALTERNATIVE THEMES

Short Stories by Women



FAMILY

Harrison	A Friend for a Season
Mansfield	The Garden Party
Marshall	To Da-Duh, In Memoriam
Oliver	Neighbors
Welty	Why I Live At the P.O.

GROWING UP

Canfield	The Apprentice
Cather	Paul's Case
Hunter	Two's Enough of a Crowd
Lessing	Through the Tunnel
Petry	The New Mirror
Young	Adjo Means Goodbye

PARENTHOOD

Glasgow	The Shadowy Third
Gould	X-A Fabulous Child's Story
Jackson	Charles
Martin	O Rugged Land of Gold
Umelo	The Mad Woman

COMMUNICATION

Berriault	The Stone Boy
Buck	The Enemy
McCullers	Sucker
Woolf	The Legacy
Yezierska	America and I

NURTURANCE

Alcott	Onawandah
Collier	Sweet Potato Pie
Hunter	The Scribe
Jackson	The Night We All Had Grippe
McCord	Billy Beans Lived Here

EMOTIONS

Bambara	Gorilla, My Love
Collier	Marigolds
Gilman	The Yellow Wallpaper
Parker	A Standard of Living
Walker	To Hell With Dying

INJUSTICE

Brent	Childhood
Childress	The Health Card
Chopin	The Blind Man
Nuhn	A Start in Life
Porter	He

GENRES:

SCIENCE FICTION

(Alternatives to Ray Bradbury)

Aiken	Searching for Summer
Danby	The Natterjack
de Ford	Gone to the Dogs
Henderson	The Believing Child
Le Guin	SQ
Payes	Escape to the Suburbs

SUSPENSE

(Alternatives to Edgar Allen Poe)

Bowen	The Demon Lover
de Ford	The Poison Necklace
du Maurier	The Birds
Jackson	The Lottery
Marshall	Some Get Wasted

FOLKLORE

(Alternatives to Jack Tales)

Amrouche	Story of the Chest
Hurston	Conjure Stories
Silko	Story from Bear Country

© Mary Lyons and Heartwood Books,
Charlottesville, Va.

ALTERNATIVE STORIES FOR SKILL INSTRUCTION

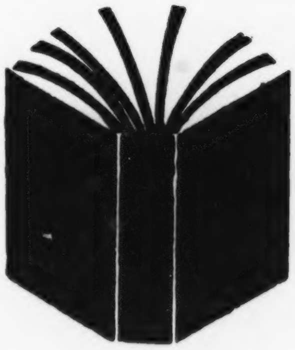
STORY ELEMENT	STANDARD CHOICE OF TEXTS	ALTERNATIVE
Characterization	Thank You M'am Langston Hughes	To Da-Duh, In Memoriam Paule Marshall
Plot	The Devil and Daniel Webster Stephen Vincent Benet	Sucker Carson McCullers
Conflict	To Build a Fire Jack London	Paul's Case Willa Cather
Climax	The Most Dangerous Game Richard Connell	Neighbors Diane Oliver
Theme	Love of Life Jack London	Adjo Means Goodbye Carrie Young

LITERARY TECHNIQUE	STANDARD CHOICE OF TEXTS	ALTERNATIVE
Suspense	The Tell-Tale Heart Edgar Allan Poe	The Demon Lover Elizabeth Bowen
Effect	Hop-Frog Edgar Allan Poe	The Yellow Wallpaper Charlote Perkins Gilman
Foreshadowing	Dark They Were & Golden-Eyed Ray Bradbury	The Stone Boy Gina Berriault
Irony	The Ransom of Red Chief O'Henry	The Lottery Shirley Jackson
Point of View	Gift of the Magi O'Henry	To Hell With Dying Alice Walker
Descriptive Language	My Dungeon Shook James Baldwin	Through the Tunnel Doris Lessing

GENRE	STANDARD CHOICE OF TEXTS	ALTERNATIVE
The Novel	The Pearl John Steinbeck	The Werewolf Clemence Houseman
Mystery	The Red-Headed League Sir Arthur C. Doyle	Any "Miss Marple" story Agatha Christie
Science fiction	There Will Come Soft Rains Ray Bradbury	SQ Ursula K. Le Guin
Humor	The Secret Life of Walter Mitty James Thurber	Why I Live at the P.O. Eudora Welty
Folklore	Jack Tales Richard Chase	Conjure Stories Zora Neale Hurston

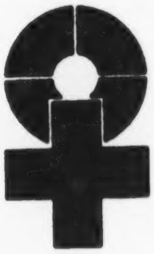
© Mary Lyons and Heartwood Books,
Charlottesville, Va.

FIFTY RECOMMENDED BOOKS BY WOMEN



Alcott, Louisa May.	LITTLE WOMEN
Bagnold, Enid.	NATIONAL VELVET
Bambara, Toni Cade.	GORILLA, MY LOVE
Bronte, Charlotte.	JANE EYRE
Buck, Pearl.	THE GOOD EARTH
Cather, Willa.	O PIONEERS
Chopin, Kate.	THE AWAKENING AND OTHER STORIES
Craven, Margaret.	I HEARD THE OWL CALL MY NAME
Davis, Rebecca Harding.	LIFE IN THE IRON MILLS
du Maurier, Daphne.	REBECCA
Forbes, Esther.	JOHNNY TREMAINE
Guest, Judith.	ORDINARY PEOPLE (free guide)
Houseman, Clemence.	THE WEREWOLF
Houston, Jeane Wakatsuki.	FAREWELL TO MANZANAR
Hunter, Kristin.	GOD BLESS THE CHILD
Hurston, Zora Neale.	MULES AND MEN
Jackson, Shirley.	THE HAUNTING OF HILL HOUSE
Le Guin, Ursula K.	THE LEFT HAND OF DARKNESS THE BEGINNING PLACE
Lee, Harper.	TO KILL A MOCKINGBIRD
McCunn, Ruthanne Lum.	THOUSAND PIECES OF GOLD
Marshall, Paule.	BROWN GIRL, BROWNSTONES
Martin, Martha.	O RUGGED LAND OF GOLD (hardback)
Norton, Andre.	HERE ABIDE MONSTERS
O'Hara, Mary.	MY FRIEND FLICKA
Petry, Ann.	THE STREET
Rawlings, Marjorie K.	THE YEARLING
Sarton, May.	THE FUR PERSON
Shelley, Mary.	FRANKENSTEIN
Silko, Leslie.	STORYTELLERS
Smith, Betty.	A TREE GROWS IN BROOKLYN
Sone, Monica.	NISEI DAUGHTER
Stewart, Mary.	NINE COACHES WAITING
Walker, Margaret.	JUBILEE
Welty, Eudora.	THE PONDER HEART
Wharton, Edith.	ETHAN FROME

Adolescent Fiction



Aiken, Joan.	THE WOLVES OF WILLOUGHBY CHASE
Childress, Alice.	A HERO AIN'T NOTHIN' BUT A SANDWICH RAINBOW JORDAN
Green, Bettye.	THE SUMMER OF MY GERMAN SOLDIER
Hamilton, Virginia.	ARILLA SUNDOWN
Hinton, S.E.	THE OUTSIDERS (guide $1.00)
Hunter, Kristin.	GUESTS IN THE PROMISED LAND THE SOUL BROTHERS AND SISTER LOU
Jordan, June.	HIS OWN WHERE
Olsen, Tillie.	TELL ME A RIDDLE
Petry, Ann.	HARRIET TUBMAN: CONDUCTOR ON THE UNDERGROUND RAILROAD TITUBA OF SALEM VILLAGE (hard back)
Taylor, Mildred.	ROLL OF THUNDER, HEAR MY CRY
Uchida, Yoshiko.	JOURNEY HOME

All books paperback unless noted otherwise.

© Mary Lyons and Heartwood Books,
Charlottesville, Va.

Student Activity
Middle

FAMOUS AMERICAN WOMEN IN LITERATURE

WHO AM I? Write brief biographical sketches of at least 25 women on the list below. You may wish to write some in the first person and read them to the class (perhaps dressed in appropriate costume of the era). Can your classmates guess the famous women you are impersonating?

1. Abigail Adams
2. Louisa May Alcott
3. Susan B. Anthony
4. Mary McLeod Bethune
5. Caroline Bird
6. Carrie Chapman Catt
7. Shirley Chisholm
8. Emily Dickinson
9. Betty Friedan
10. Katharine Graham
11. Angelina and Sarah Grimke
12. Anne Hutchinson
13. Barbara Jordan
14. Margaret Mead
15. Golda Meir
16. Lucretia Mott
17. Eleanor Roosevelt
18. Anna Howard Shaw
19. Margaret Chase Smith
20. Elizabeth Cady Stanton
21. Gloria Steinem
22. Lucy Stone
23. Sojourner Truth
24. Pearl Buck
25. Phillis Wheatley
26. Emma Willard
27. Frances Willard
28. Toni Morrison
29. Anne Tyler
30. Nikki Giovanni
31. Alice Walker
32. Edith Wharton

STUDENT ACTIVITY
Middle

PULITZER PRIZE WINNERS

Pulitzer Prizes are awards presented every year for distinguished work in the fields of journalism, literature and drama.

Use an almanac to match the following American women writers with the prize they won and the year in which it was awarded.

Writer	Prize	Year Awarded
Annie Dillard		
Meg Greenfield		
Hazel Brannon Smith		
Lauren D. Lyman		
Ellen Goodman		
Shirley Christian		
Katherine Anne Porter		
Marsha Norman		
Esther Forbes		
Margaret Clapp		
Sylvia Plath		
Susan Sheehan		
Bette Swenson Orsini		
Alice Steinbach		
Emily Genauer		
Alice Walker		
Susan Glaspell		
Margaret Leech		
Margaret Louise Coit		
Sara Teasdale		

Bonus Question: Name the American woman who has twice won the prize for general nonfiction. ____________

(answers on next page)

STUDENT ACTIVITY
Middle
(continued)

PULITZER PRIZE WINNERS- ANSWERS

Pulitzer Prizes are awards presented every year for distinguished work in the fields of journalism, literature and drama.

Use an almanac to match the following American women writers with the prize they won and the ye in which it was awarded.

Writer	Prize	Year Awarded
Annie Dillard	General Nonfiction	1975
Meg Greenfield	Editorial	1978
Hazel Brannon Smith	Editorial	1964
Lauren D. Lyman	National Reporting	1936
Ellen Goodman	Commentary	1980
Shirley Christian-	International Reporting	1981
Katherine Anne Porter	Fiction	1966
Marsha Norman	Drama	1983
Esther Forbes	History of the U.S.	1943
Margaret Clapp	Biography	1948
Sylvia Plath	Poetry	1982
Susan Sheehan	General Nonfiction	1983
Bette Swenson Orsini	National Reporting	1980
Alice Steinbach	Feature Writing	1985
Emily Genauer	Criticism	1974
Alice Walker	Fiction	1983
Susan Glaspell	Drama	1931
Margaret Leech	History of the U.S.	1942
Margaret Louise Coit	Biography	1951
Sara Teasdale	Poetry	1918

Bonus Question: Name the American woman who has twice won the prize for general nonfiction. Barbara W. Tuchman

(Lesson from Kenmoor Middle School)

AUTHORS

PRE-GAME ACTIVITY

The objective of the pre-game activity for "Authors" is to create an awareness of influences on women writers. Many books and articles have been written on the societal influences that shape women as writers and women's writing. For purposes of study by middle school students, the complex factors contributing to a woman's career in writing may be condensed into three broad categories:

a. **Education:** While it may seem strange to students today, it was not so long ago that women were not encouraged, or even permitted, to go to school. Lack of education was a substantial hindrance in the career of many women writers.

b. **Encouragement:** Success came more easily to those writers whose creative abilities were nourished in childhood by family and teachers and in adulthood by publishers, spouses, and friends. Since women have always been encouraged to excel in the domestic arts, i.e., sewing, cooking, and cleaning, many women writers have had to overcome lack of interest and approval of their profession.

c. **Recognition:** This is perhaps the greatest obstacle for women writers. Percentages are consistently low for women writers for any of the standard measures of recognition: awards, reviews, purchase of movie rights, and inclusion in anthologies, textbooks, and course syllabi.

DIRECTIONS:

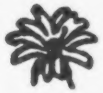
1. Duplicate and distribute the playing cards and the chart Define for students the three factors listed at the top of the chart. Explain how the presence or absence of these factors could affect a writer's career.
2. Ask students to sort AUTHORS game cards by placing each in an appropriate column on the chart. This can also be done with a partner or as a class. There are no definite answers. Encourage students to discuss and compare answers.

SOURCE: A Story of Her Own,
© Mary Lyons and Heartwood Books,
Charlottesville, Virginia, 1985.

AUTHORS

STUDENT ACTIVITY
Middle

(Note: materials for this activity
are found on the following 3 pages.)



TO THE TEACHER:

1. Reproduce sets of the game board and playing cards Two to three players per board is a workable number. Store each game and its pieces in a manila envelope.
2. Provide one die and markers for each board.
3. Student directions are on game board.
4. The game goes quickly. To extend playing time, play a set to determine the winner: best 2 out of 3 games wins the set.

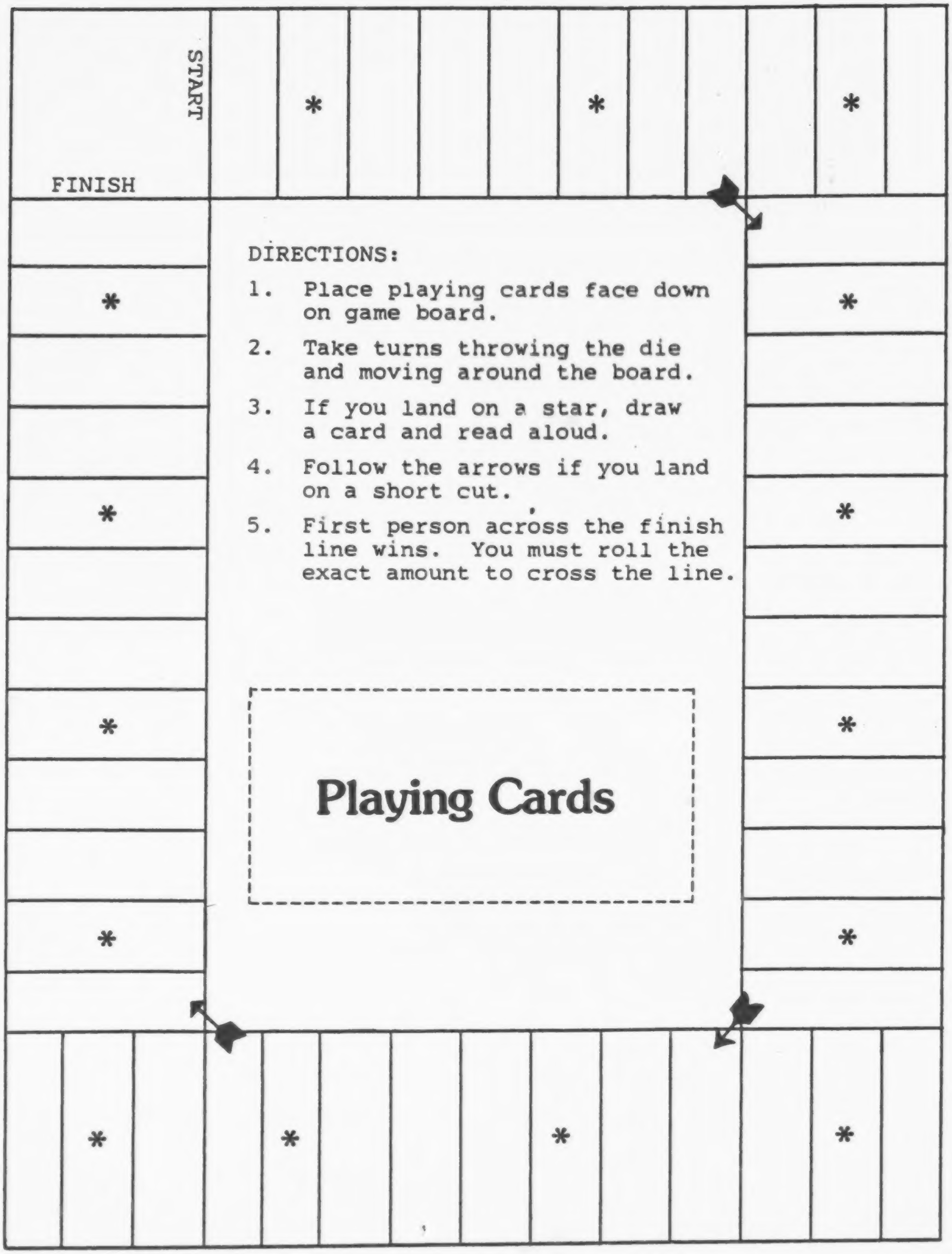
AUTHORS

Pre-Game Chart

Education	Encouragement	Recognition
+ or -	+ or -	+ or -

GAMEBOARD

AUTHORS



DIRECTIONS:

1. Place playing cards face down on game board.
2. Take turns throwing the die and moving around the board.
3. If you land on a star, draw a card and read aloud.
4. Follow the arrows if you land on a short cut.
5. First person across the finish line wins. You must roll the exact amount to cross the line.

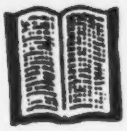
PLAYING CARDS

As an immigrant, you were forced to work under poor conditions in sweat shops rather than go to school. Lose 1 turn. (Anzia Yezierska)	Your grandmother taught you to be an individual and to think for yourself. Move ahead 2 spaces. (Kate Chopin)
Your writing career was ruined when your novel, The Awakening, was condemned throughout the country. Move back 2 spaces. (Kate Chopin)	You were educated privately at home by your father, who was a well-known and respected scholar. Move ahead 3 spaces. (Louisa May Alcott)
You had to quit writing to care for your father, who was ill. Move back 1 space. (Rebecca Harding Davis)	Your parents encouraged you to be independent and to make your own decisions. Move ahead 1 space. (Miriam Allen de Ford)
You had to publish quickly written stories of poor quality to help with the family income. Move back 1 space. (Louisa May Alcott)	Your short story, "The Stone Boy," has been made into a movie. Take an extra turn. (Gina Berriault)
You never went to college because your father sent your brother instead of you. Move back 3 spaces. (Charlotte Bronte)	The famous educator, John Dewey, encouraged you to write. Move ahead 3 spaces. (Anzia Yezierska)
It is impossible to buy a new copy of any of your books, except for Jane Eyre. Move back 1 space. (Charlotte Bronte)	Your textbook, Women and Economics, was widely used around the turn of the century. Move ahead 1 space. (Charlotte Perkins Gilman)

As a Black writer living in the South in the 1950's, you had to take a domestic job to support yourself. Lose 1 turn. (Zora Neale Hurston)	Your novel, The Color Purple, won the Pulitzer Prize in 1983. Move ahead 3 spaces. (Alice Walker)
Only one out of twelve published women writers receive recognition in the field of writing. Move back 3 spaces.	Your short story, "Raymond's Run," has been widely anthologized. Move ahead 2 spaces. (Toni Cade Bambara)
Publishers choose only a small percentage of stories by women for their anthologies, so chance of recognition is less for you. Move back 2 spaces.	You were the first Black writer to publish Black folklore. Take an extra turn. (Zora Neale Hurston)
Your depression became worse when your doctor refused to let you write. Move back 2 spaces. (Charlotte Perkins Gilman)	You have won the Nebula and Hugo awards for science fiction twice. Move ahead 1 space. (Ursula K. Le Guin)
When your books are reviewed, they are frequently compared to books by men. Move back 1 space.	You have your own income and can support yourself, leaving time and energy for writing. Move ahead 2 spaces. (Eudora Welty)
You couldn't get any magazines to publish your articles, so you started your own magazine. Stay where you are. (Charlotte Perkins Gilman)	Your book, Rebecca, won the National Book Award. Move ahead 2 spaces. (Daphne du Maurier)

NOTE: More playing cards are included on the next page.

As a 19th century writer, you had little education because it was not considered important for girls. Lose 1 turn.	Your parents discussed books and writing with you and encouraged you to be well-read. Move ahead 3 spaces. (Kristin Hunter)
Widowed at 30, you were left with two children and not much time or money for writing. Move back 1 space. (Joan Aiken)	Your inheritance gave you the time and money to write. Move ahead 2 spaces. (Virginia Woolf)
Interest in Black literature has decreased since the 1970's, so it's difficult to get your writing published. Move back 2 spaces.	You won many awards for your book, The Soul Brothers and Sister Lou. Take an extra turn. (Kristin Hunter)
As a 19th century woman writer, you could not travel to see your publisher without a chaperone. Move back 3 spaces. (Rebecca Harding Davis)	You were one of the few Black women to be published in the 1940's. Stay where you are. (Ann Petry)
After your mother died, you were responsible for your own education. Move back 2 spaces. (Zora Neale Hurston)	You won the Mystery Writers of America award in 1972. Move ahead 2 spaces. (Joan Aiken)
People made fun of you because you were interested in writing instead of marriage. Move back 1 space. (Rebecca Harding Davis)	You won the Edgar Award for your mystery story, "Louis, Please." Move ahead 1 space. (Shirley Jackson)



STUDENT ACTIVITY
Middle

WAYS TO SHARE A BOOK

TO DO:

After reading a book by a Maryland woman author, complete one of the following activities.

1. Assume the role of the main character and describe your feelings, likes, dislikes, problems, etc. in a personal letter to a friend.
2. Pretend that you are living in the year 3000 and that every trace of the years preceeding 1980 has been lost. Accidentally, you just discover the book you have read. What vision of civilization do you get from its pages?
3. Write a different ending to your book, perhaps one that you feel is better than the existing one.
4. Write a letter to one of the characters in your book. In it, explain your feelings toward him or her, be they good or bad. Be sure to give good reasons for your opinions.
5. Write a sequel to your story. That is, tell how you think the story would continue after the story ends.
6. Write a movie script for an exciting part of the book.
7. By using construction paper cut-outs, make a "pop-up" illustration of a scene in the book (similar to young children's pop-up books).
8. Draw and cut out flannel illustrations of characters or settings in the book. Use your cut outs and a flannel board to tell the story to younger children.
9. Broadcast a book review over the school's public address system.
10. Read other books by the same author. Compare the characters in all of the books. How are they similar? How are they different?
11. Write a poem or make up a song about the book.

12. Develop a filmstrip about the book.
13. Hold a panel discussion when several students have read the same book or a group of similar ones.
14. Compose a telegram, trying to give the essence of a book in 15 words. Then expand it to a 100 word "night letter".
15. Design costumes for characters - miniature or life size.
16. Write a letter recommending the book to a friend.
17. Design overhead transparencies and use an overhead projector to present a particular book or its characters.
18. Write newspaper headlines describing an event in the book. See if other students can guess the book's title.

19. Write a diary entry covering an important scene that might have been writte by one of the book's main characters.

20. Explain why you would or wouldn't want to have one of the characters from your book as a friend.

21. Make up a crossword puzzle using characters and places from your book as the entries.

22. Describe an experience you've had that is similar to an experience of one of the characters in the book you have read.

23. Design a bookmark that includes a brief plot summary and recommendation for the book you have read.

24. Rewrite one scene in the book from the point of view of a different narrator.

25. Write a letter to the main character of the book you read, advising him/her on how to deal with the other characters; how to cope with conflicts; and how to plan a course of action.

26. If you did not enjoy certain aspects of the book, write a letter to the author suggesting specific ways it could be improved.

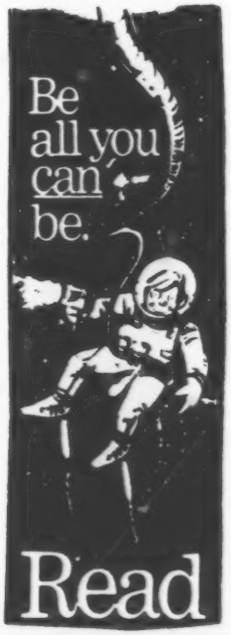
27. Imagine you are a newspaper reporter. Write a news or feature article on the most important event in the book.

28 Explain why your book should be included in a time capsule to be dug up in 100 years.

29. Act out and videotape a scene from the book.

30. Write and draw a rebus puzzle giving the book's title.

31. Other____


Be all you can be.
Read

STUDENT ACTIVITY
Middle

BIOGRAPHY ACTIVITY FORM

Name ______________________________

Name of Book ______________________________

Author ______________________________ Pages ________

Publisher ______________________________ Date of Publication ________

DIRECTIONS: Read a biography of a notable Maryland woman and answer the following groups of questions as directed. Give supporting details from the book.

GROUP A - Answer all questions

1. Where and when was this woman born?
2. What are some important facts about the woman's family and early life?
3. In what field of work was this person involved?
4. What are this person's most important contributions?

GROUP B - Choose any 3 questions below

1. What impressed you most about this person as you read the book?
2. If you could meet this person, what questions might you ask?
3. What did you like or dislike about this person? Why?
4. What problems did this person have to overcome? Did anyone help this person? If you had this same problem, would you have handled it in the same way?
5. What characteristics do you think describe this person? (some could be: loyal, thrifty, considerate, courageous, kind, ambitious, strong, weak, adventurous, generous, selfish, etc.) Give information from the book to support your ideas.
6. If you could have been with this person at one time during her life, when would that time have been? Why?

GROUP C - Choose at least one activity below

1. Explain how this person's characteristics contributed to her success of lack of success.
2. Write a script that a tour guide might say while leading a tour through the town and/or house where this person lived during childhood.
3. Write an interview with this person and include information about her life, (the time when she lived, the places, family life, and contributions).
4. Write about the kinds of hardships this person went through in childhood and adulthood.
5. Write how certain problems this person faced would or would not be a problem if that person lived today.
6. Write a play that shows how this person contributed to the life at the time she lived.
7. Write a poem about this person or a description of her life, or lyrics for a song about her. (Illustrate this if you wish.)

Adapted from materials developed by
Montgomery County, Maryland, Public Schools
Luna Coleman, Reading Specialist

ADDITIONAL ACTIVITIES

WOMEN IN THE LITERARY ARTS

1. Read a book by a Maryland woman author. Complete one of the activities listed in this packet on the "Ways To Share A Book" page.

2. Read poems by some of the Maryland writers profiled in this packet. Write your own poem in the style of that poet.

3. Write an information name "poem" about a Maryland woman author, using the letters in her name.

   Example:

   Versatile author
   wrOte
   HomecomIng and
   Dicey's SonG
   Talented writer

4. Make tape recordings of some children's books, poems, or short stories by Maryland women authors. Donate these to a library for use by blind persons.

5. Write an article for your school paper or local community paper about Maryland women writers.

6. Choose your favorite type of book (adventure, humor, biography, mystery, science, etc.). Find and read a book in that category by a woman author (particularly look for a Maryland writer).

7. Ask your local librarian about resources to find names of women writers in your community. Interview these women and compile a collection of your written or recorded interviews.

8. Ask your local library to display books by Maryland women during Women's History Week.

QUOTABLE QUOTES

TO DO:
1. Read the quotes below by women writers. Discuss the messages given.
2. Use books such as Bartlett's Quotations or The Quotable Woman to find other quotes by women writers. Make a scrapbook or bulletin board of Quotable Quotes.

I took a deep breath and listened to the old beat of my heart. I am, I am, I am.

Sylvia Path

The moment of change is the only poem.

Adrienne Rich

The universe is made of stories, not atoms.

Muriel Rukeyser

Fiction reveals truths that reality obscures.

Jessamyn West

The wave of the future is coming and there _ no stopping it.

Anne Morrow Lindbergh

"Writing is a way of making a necessary response to what is around us and inside us. Things are not only what they seem to be. There is always some element of change.

Irene Eberling Marsh,
Maryland author

"Writing means exploring themes and experiences important to me, discovering their resonances, and taking the risk of creating something new out of them."

Pamela Di Pesa,
Maryland author

STUDENT ACTIVITY
Middle

LIFELINE

- Writing as a Bridge from Present to Past -

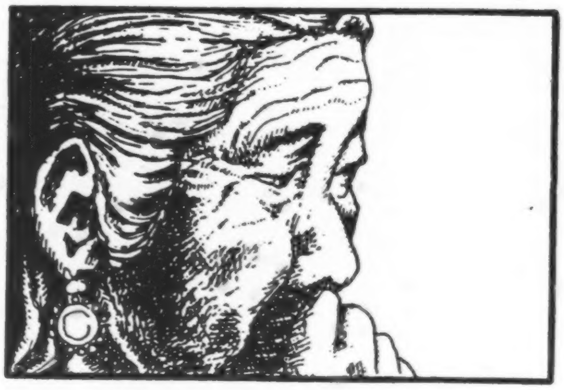
TO DO:

1. Read the poem below by Marylander Faye Godlove.
2. Discuss what messages the poet is giving to her great great grandmother.
3. Write a poem or letter to a woman ancestor in your family. What questions would you want to ask her? What information would you want to share.

Lifeline *(to my great great grandmother)*

Let me talk to you, Emmy.
Your face is my face.
Had you troubles like mine?
Dark-haired girl,
were you cold
afraid
on the trip to America?
I wish you had left a diary,
then I would know you.
Your daughter's good man
died young.
She fled with blood money,
new husband and son,
leaving her daughter,
pale thin Viola.
She gave me your picture.
Why couldn't there be more?

I write now,
it might be important
to hold your place in the line,
in my own family bundle, I'll save
this little note about you.



Faye Godlove

1987/Antietam Review

Faye Godlove lives in Smithsburg, Washington County, MD. She is a "semi-artist-X-school-teacher-social-worker-copy-editor. Now back in school to study accounting."

STUDENT ACTIVITY
Middle

LEARNING FROM WRITERS

TO DO:

1. Read the comments below by Barbara Reynolds about how the author Maya Angelou and her writing have influenced her.
2. Select a favorite women author whose writing has affected you personally. Write a paragraph explaining what impact that writer or one of her books has had on you.

MAYA ANGELOU

Her full life gives her many voices to sing out about love and forgiveness

ANGELOU: 'Life loves the liver of it. Life loves to be taken by the lapel and be told: "I am with you kid. Let's go." '

Maya Angelou is a special person whose voice I will remember when I'm old. Her voice replicates the wind, the trees and civilization. Her prose reads like poetry. Her poetry, like music. Her music sounds like magic. It brings together self and love. Her voice shows that she has suffered pain, but speaks of joy. She has passed along to me a sense of no regrets, of forgiveness.

— **Barbara Reynolds**

SOURCE: And Still We Rise, USA Today Books, Gannett Co., Inc., Washington, D.C. 1980, p. 17.

STUDENT ACTIVITIES
Middle

THE FIRST WOMAN PRESIDENT
-LANGUAGE ARTS ACTIVITIES TO CELEBRATE WOMEN'S HISTORY-

The following was a project complete by the 6th grade language class of Ms. Michelle Berman, Pyle Middle School, Montgomery County. It incorporated many different language arts skills and strategies.

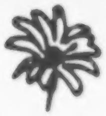
TO DO:

Read the description of the project and complete similar activities in your classroom.

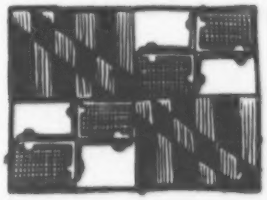
Language Skill	
Reading Literature	1. Students each read a biography of a notable woman and from those women the class chose women to compete to be nominated as the president and vice-president "ticket" of the new Progressive Party.
Writing	2. Students wrote a journal entry -- How are political conventions run and how do you think they should be run?
Speaking Writing	3. In groups of 5 students generated and made a list of what they believed are qualifications for President of the U.S. The class voted to select the most important ones (example: "understands the needs of the country, understands human feelings, follows through with promises and programs.")
Speaking	4. Each group member told why the person they read about would be a good President or Vice President (based on determined qualifications). Six tickets were chosen (examples: Jane Addams/Queen Victoria, Elizabeth Blackwell/Mary Ball;Queen Elizabeth I/Jackie Kennedy)
Writing Language	5. Teams of 3 were formed-president, vice-president and campaign manager. They wrote a campaign speech (2-3 minutes) for the presidential candidate to give and chose a campaign slogan which was placed on a placard. Example: Elizabeth Blackwell (1st doctor in U.S.) - "Doctor the country to better health; Don't be a pain, support our campaign." Speeches were written to speak to how the candidates' qualifications matched the criteria the class had developed.
Reading Writing	6. The rest of the class members met separately as the press corps. They developed questions to ask the candidates. They skimmed daily newspapers to identify issues to ask the candidates about, and then wrote down their questions ((Sample issues--taxes, drugs, pollution, air travel safety, civil rights, peace, Persian Gulf)
Speaking	7. A mock convention was held where candidates gave speeches and reporters asked questions. (One of the newspapers - "The Male Chavinist Press" - opposed having a woman candidate and questions were asked showing this bias). A vote was taken.
Writing	8. A follow-up journal entry was written. Students chose from two topics: - There is a new U.S. society that has emerged (after a limited nuclear war.) 1.) In this society there has never been a male president. Tell why and give reasons for electing a man. 2.) There has never been a female president. Tell why and give reasons for electing a woman.

* Thanks to the students who participated in this project--

Mark Andrews, Laurena Barros, Jessica Brigish, Rebecca Bronheim, Kate Brown, Courtney Denham, Matej Dolene, Ariel Fishman, Jamie Futterman, Mary Graf, Andrew Gray, Gilian Howard, Katherine Jackson, Edward Key, Sarah Klitenic, Katie Laflin, Akhil Malhotra, Amalia Merino, Leigh Millett, Harrison Owen, Jonathan Peyer, Selena Reames, Beatrice Robbins, Kristin Sandstrom, Nathan Smith, Michael Yao, Deborah Yu, Dylan Becker



STUDENT ACTIVITY
Middle



MARYLAND FOLKLORE AND FOLKLIFE

Folklore is the traditional customs, tales, or sayings perserved orally among a people. These are items passed on from generation to generation without being written. This may include such things as myths, legends, folktales, jokes, proverbs, riddles, chants, tongue twisters, folk drama, folk belief and folk medicine, folk song, folk instrumental music, folk speech, children's games, counting-out rhymes, and jump rope rhymes. Also included are forms that are not passed on orally but are traditional. These include gestures, customs, folk dance, food recipes, and the more general subject of folklife itself. Women have traditionally been a major force in the preservation of folklife.

Folk culture as a whole includes not only the oral traditions but also the collection and examination of the concrete items a group may produce, such as arts, crafts and architecture.

Maryland has a great variety of folk groups. Not only is Maryland a border state, thus containing a mingling of northern and southern language traits, but within its borders there are urban ethnic groups and rural occupational groups, mountain settlements and maritime pockets, river people and farm workers.

TO DO:

1. Investigate Maryland folklore by reading books in the library (such as Maryland Folklore and Folklife by George G. Carey) or by requesting information from the Maryland Folklore Archive, University of Maryland, College Park, Maryland, or the Maryland Folklife Commission. Determine the role that Maryland women have played in preserving and passing on folktales, folk music, etc.

2. Find out about folklore in your own area of Maryland, such as folktales told by Chesapeake Bay watermen and waterwomen, legends of Piscataway Indians, or folk art of Mennonite families in Western Maryland. Talk to people at your county or city historical society for help, or interview older women and men whose families have lived in your area for many generations.

3. Collect and make a scrapbook of examples of local folklore including children's games and jump rope songs, as well as pictures of folk art.

Created by Ms. Mary Francis, Ridgeview Junior High

FAMOUS WOMEN ACTIVITY: AN INTERDISCIPLINARY APPROACH UTILIZING ENGLISH AND THE MEDIA CENTER FOR JUNIOR HIGH BIOGRAPHY UNIT

OBJECTIVE: Each student will identify the many contributions to society made by women through the use of various biographical resource materials found in the media center.

MATERIALS: Resources are researched previously by media specialist to assure availability of information. (Suggestions of names are solicited from department coordinators).

PROCEDURE: Students are first instructed in the location and use of various biographical resources. Students are not to use a general purpose encyclopedia. Students are then instructed to find the following information about one person from each category listed:

a. date and place of birth
b. date of death
c. occupation
d. two important/interesting facts about this person
e. title of resource used and pages where information was found

Students are finally paired and instructed to interview each other as to information found, favorite person and why, and most remarkable fact using note taking skills.

EVALUATION: This activity is designed to be completed in one or two class sessions. All work should be considered on the basis of its completeness, since this is primarily an awareness-raising activity.

FAMOUS WOMEN

ARTISTS

Mary Cassatt
Helen Frankenthaler
Rene Magritte
Maria Martinez
Grandma Moses (Anna Mary Robertson)
Louise Nevelson
Georgia O'Keeffe
Germaine Richier

AUTHORS

Louisa May Alcott
Judy Blume
Emily Bronte
Emily Dickinson
Edna Ferber
Harper Lee
Ursula K. Le Guin
Katherine Paterson
Marjorie Rawlings
Harriet Beecher Stowe
Laura Ingalls Wilder

COMPOSERS/MUSICIANS/SINGERS

Marian Anderson
Leonora (Eleonora) Baroni
Carrie Jacobs Bond
Henrietta (Hilda) Bosmans
Joan Davies
Katherine Dunham
Mahalia Jackson
Anne Murray
Beverly Sills
Sarah Vaughan

HISTORICAL FIGURES

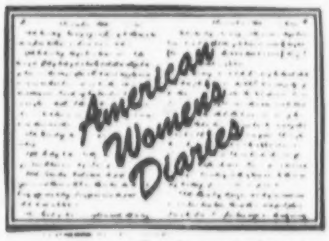
Jane Addams
Susan B. Anthony
Joan of Arc
Clara Barton
Shirley Chisholm
Amelia Earhart
Queen Elizabeth I
Indira Ghandi
Florence Nightingale
Sandra Day O'Connor
Pocahontas
Ivy Baker Priest
Betsy Ross
Sojourner Truth
Harriet Tubman
Queen Victoria
Martha Washington

MATHEMATICIANS

Jeanne Dumee
Sophie Germain
Sonya Kovalevsky
Nicole Oresme
Emmy Noether
Mary Fairfax Sommerville

SCIENTISTS

Elizabeth Blackwell
Gerty Theresa Radnitz Cori
Marie Curie
Alice Hamilton
Henrietta Swan Leavitt
Marie Goeppert-Mayer
Margaret Mead
Marie Mitchell



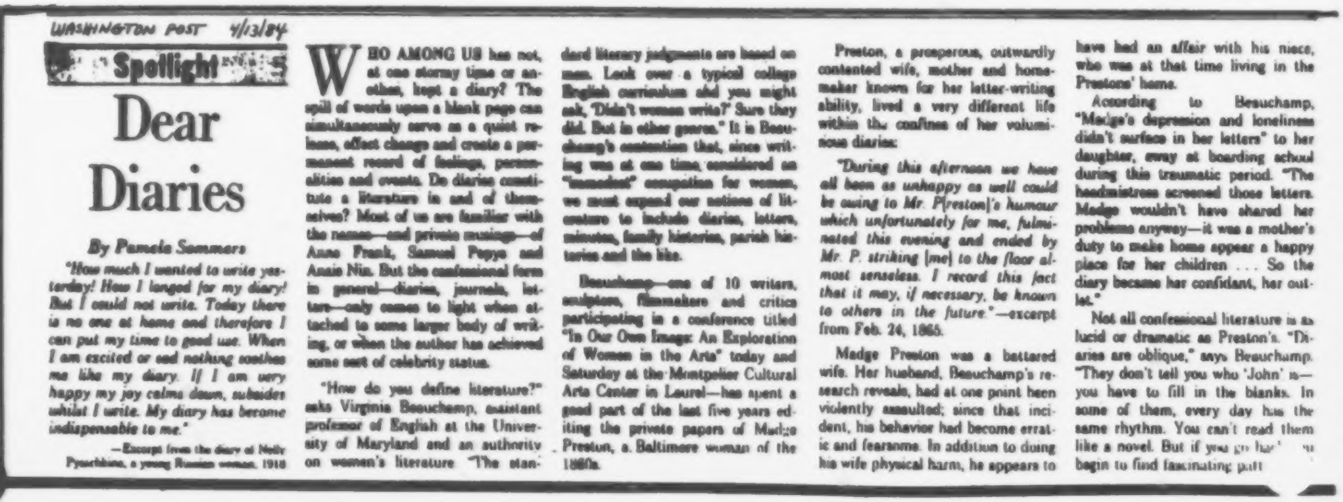
STUDENT ACTIVITY
Middle

JOURNALS AND DIARIES

One of the richest sources of historical information about everyday life in Maryland are journals and diaries. These were usually written by women, and were often the outlet for creativity for women who were not encouraged to write for publication.

TO DO AND DISCUSS:

1. Read the article below, "Dear Diaries".
2. Discuss why journals and diaries are an important source of American and Maryland women's writings.
3. Ask older female relatives or friends if they kept journals or if their ancestors did, and if it is possible that some of these materials might be shared with you. (A local historical society or library also might have journal materials). Read the journal entries and write a letter to the author as if you knew them personally and were responding to their ideas. Include questions you might want to ask them.
4. Locate in a library a published journal written by a woman. Select and read one. Discuss, list, or illustrate at least three things you learned about the personal life of the author and three things you learned about the historical period reflected in the journal.
5. Keep a daily journal for at least one month. Include descriptions of your feelings as well as of events in your life. Imagine that someone 50 years from now might read your journal to learn more about life in Maryland in 1985. Include some thoughts about what life is like today in your community.



WASHINGTON POST 4/13/84

Spotlight

Dear Diaries

By Pamela Sommers

"How much I wanted to write yesterday! How I longed for my diary! But I could not write. Today there is no one at home and therefore I can put my time to good use. When I am excited or sad nothing soothes me like my diary. If I am very happy my joy calms down, subsides whilst I write. My diary has become indispensable to me."

—Excerpt from the diary of Nelly Ptaschkina, a young Russian woman, 1918

WHO AMONG US has not, at one stormy time or another, kept a diary? The spill of words upon a blank page can simultaneously serve as a quiet release, effect change and create a permanent record of feelings, personalities and events. Do diaries constitute a literature in and of themselves? Most of us are familiar with the names—and private musings—of Anne Frank, Samuel Pepys and Anais Nin. But the confessional form in general—diaries, journals, letters—only comes to light when attached to some larger body of writing, or when the author has achieved some sort of celebrity status.

"How do you define literature?" asks Virginia Beauchamp, assistant professor of English at the University of Maryland and an authority on women's literature. "The standard literary judgments are based on men. Look over a typical college English curriculum and you might ask, 'Didn't women write?' Sure they did. But in other genres." It is Beauchamp's contention that, since writing was at one time considered an "immodest" occupation for women, we must expand our notions of literature to include diaries, letters, minutes, family histories, parish histories and the like.

Beauchamp—one of 10 writers, sculptors, filmmakers and critics participating in a conference titled "In Our Own Image: An Exploration of Women in the Arts" today and Saturday at the Montpelier Cultural Arts Center in Laurel—has spent a good part of the last five years editing the private papers of Madge Preston, a Baltimore woman of the 1860s.

Preston, a prosperous, outwardly contented wife, mother and homemaker known for her letter-writing ability, lived a very different life within the confines of her voluminous diaries:

"During this afternoon we have all been as unhappy as well could be owing to Mr. P[reston]'s humour which unfortunately for me, fulminated this evening and ended by Mr. P. striking [me] to the floor almost senseless. I record this fact that it may, if necessary, be known to others in the future."—excerpt from Feb. 24, 1865.

Madge Preston was a battered wife. Her husband, Beauchamp's research reveals, had at one point been violently assaulted; since that incident, his behavior had become erratic and fearsome. In addition to doing his wife physical harm, he appears to have had an affair with his niece, who was at that time living in the Prestons' home.

According to Beauchamp, "Madge's depression and loneliness didn't surface in her letters" to her daughter, away at boarding school during this traumatic period. "The headmistress screened those letters. Madge wouldn't have shared her problems anyway—it was a mother's duty to make home appear a happy place for her children . . . So the diary became her confidant, her outlet."

Not all confessional literature is as lucid or dramatic as Preston's. "Diaries are oblique," says Beauchamp. "They don't tell you who 'John' is—you have to fill in the blanks. In some of them, every day has the same rhythm. You can't read them like a novel. But if you go ba[illegible] u begin to find fascinating patt

THE PASSAGE: JOURNAL OF AN IMMIGRANT — 1900

Germans, Irish, Italians, Poles, Russians, and others—they all sailed from the old countries to seek new homes and fortunes in America during the second half of the 19th century. Baltimore, the port of entry for 600,000 immigrants between 1870 and 1900, became home to a portion of them. The hard passage to America was a common experience they shared. A great deal about women's lives and experiences has been recorded in their journals.

Read the journal entry below and complete the activities that follow:

> I told my parents, "I want to go to America. I want to learn, I want to see a life, and I want to go to school." I used to keep all the time thinking: But how am I gonna live? What am I gonna do? All right, I'll come to family in Baltimore.
>
> Costed thirty dollars for the ship, so my father wouldn't give me the money so they sent me the money from my mother's family, and I had to pay them off. When I came, they showed me the bill, and they said, "See, when you start working, you have to pay a dollar a month on this to pay that off."
>
> So then my mother cried so bitter, "Our little girl, our own, picking herself up and leaving home and daring, daring." My father took me to the train, and he cried. But he understood that I was right...
>
> And you got in that ship—I can't describe it to you, the filth; old and dirty and filthy. And you had to walk three floors down, on the bottom there. It was something undescribable. First day, I have to get to the steerage, all the ways down, so I didn't know how to get down there. I had a little valise in my hand, and I was sitting and crying. So a man comes over, with a beard, an old man. He was saying, "Little girl, why are you crying?" So he called over a sailor and the sailor took me and showed me where it was. The cots were one on top of another—three, I think, and I was on the very top one. If I had to go now on that kind of a ship, I don't think I'd make it.
>
> I was crammed into the hold with 200 other people. As the ship rolled and tossed, I became very seasick, and I couldn't eat or drink. Most of the other passengers became seasick too and the ship's crew would only let us up for fresh air once a day. The smell of sweat and sickness was terrible, and the sounds of babies crying and people coughing kept me up all night long. One of the passengers died. I thought I might die too.

TO DO OR DISCUSS:

Imagine that you are the passenger who wrote the journal entry above. Complete at least one of these activities.

1. Write a paragraph describing your feelings about going to America.
2. What did you bring with you on the ship that represents something about the culture you left behind? Describe the things you brought.
   What did you have to leave behind that you wished you could have brought with you?
3. Write a letter home describing your first days or weeks in Maryland.
4. Picture yourself 5 years after arriving in Maryland. You have just met another person who was on the same ship with you. Write, tape record, or dramatize a conversation you might have comparing your lives since that time.

SOURCE:
The journal entry is an adaptation of a selection from Jewish Grandmothers, Sydelle Kramer and Jenny Masui, Beacon Press, Boston, 1976.

TO DO:

1. Read the factual information and poem about notable Marylander Mary Watters Risteau. Discuss what impressions you get from the poem that the facts don't convey.
2. Find information and write a poem about a Maryland woman author.

MARY ELIZA WATTERS RISTEAU

April 24, 1890 - July 24, 1978

1890 - Born in Towson, Maryland

1921-27 - First woman member, Maryland House of
1931-34   Delegates

1922 - First woman to preside over the House of Delegates

1922-38 - First woman on the Maryland State Board of Education

1935-37 - First woman member, Maryland State Senate

1936 - First Maryland woman Delegate to Democratic National Convention

1937-38 - First woman Clerk of a Circuit Court in Maryland - Harford County

1938 - Graduated University of Baltimore Law School

1939-43 - State Administrator of Small Loans

1951-54 - Re-elected to Maryland House of Delegates

School Legislation Sponsored by Miss Risteau

1922 - Equalization Fund for Maryland School Finance

1924 - Establishment of Salisbury Normal School

1927 - The Teacher Retirement Program

1935 - Conversion of Normal Schools to Teacher Colleges

STUDENT ACTIVITY
Middle

MARYLAND'S MISS MARY

No memorial tribute to Miss Mary Risteau
Can capture the vital person
That was Maryland's Miss Mary.
No list of accomplishments
Can reflect the pioneer spirit
That carried this vibrant woman
Through eighty-eight years
Of continuous service to her state,
To her country, and to her neighborhood.
No recounting of her many firsts
In politics, in education, in agriculture,
And in civic and religious service
Can describe the countless acts of kindness
Performed by her.
She was benefactor to the needy,
Counselor to the timid, prod to the procrastinator
And comforter to the distressed.
To her, life was a constant challenge,
Problems were for solving,
Difficulties were for surmounting,
And victory belonged to the strong and the decisive.
History will accord her a rightful place
Among Maryland's great leaders,
But the void left by her going
Will long be a lonesome place
For those who knew, and loved, Miss Mary.

Flora H. Wiley

SOURCE:
Harford County Commission for Women

LIVING LEGENDS

DRAMATIZING HISTORY

TO DO:

1. Read the descriptions below about historical re-enactments of events that happened in the lives of two notable Maryland women social reformers.
2. Produce and present your own dramatic portrayal by playing the part of a woman profiled in this packet or an activist in your own community's history.

The Baltimore Council of Historic Sites, Inc.

BALTIMORE'S LEGENDS COME ALIVE!

MRS. MARY PICKERSGILL OPENS NEW AGED WOMEN'S HOME

Mrs. Mary Young Pickersgill, President of the Humane Impartial Society, attended opening ceremonies for the new Aged Women's Home at West Lexington Street at Franklin Square in this year of our Lord, 1850. Mrs. Pickersgill, noted for her public spirited acts, is renowned as the maker of the 30'x42' flag which flew over Fort McHenry during the bombardment by the British on September 14, 1814. Mrs. Pickersgill's flag inspired Mr. Francis Scott Key to pen his immortal poem known as the "Star-Spangled Banner."

The Aged Women's Home design by Thomas and James Dixon is admired for its functional fitness of design and has been under construction since 1849. Founded in 1802 the Impartial Female Humane Society furnishes work to poor women, many of whom have been reduced to penury, not by crime, but by misfortune. Mrs. Pickersgill became actively involved with this noble cause

LOCAL TEACHER NAMED HEAD OF N.A.A.C.P. BRANCH. 1935

Mrs. Lillie May Carroll Jackson has been appointed President of the Baltimore Chapter of the National Association for the Advancement of Colored Persons. A Baltimore teacher and mother of four, Mrs. Jackson has been a tireless fighter of discrimination against colored people for many years, since her daughters were refused admission to local colleges. She has organized boycotts and other non-violent protest measures against what she calls "ungodly" discrimination. "Love is more powerful than hate," she has been quoted as saying. Mrs. Jackson was nominated to the leadership of the local branch by *Afro-American* editor Carl Murphy. She become the first woman to head an N.A.A.C.P. chapter in the history of the organization. She says that her first action will be to organize a membership recruitment drive.

At the Lillie Carroll Jackson Museum
1320 Eutaw Place
523-1208

STUDENT ACTIVITY
Middle

BALLOON LAUNCH

(This activity was part of the 1987 Women's History Month celebration at Martin Luther King, Jr., Middle School in Prince George's County: It was coordinated by teacher Debbie Hanka, and was videotaped by the school).

1. Two dozen helium balloons imprinted with celebrate "Women's History Month" were released from the school grounds in Beltsville, Maryland.
2. Attached to each balloon was a postcard with the school's address and the following poem. (One postcard was returned from Somerset County).

Balloon Launch Poem

WOMEN
IN
HISTORY

In March, we learn the roles women play
Today, tomorrow, and yesterday.
By doing this we understand
How each one helps shape our great land.
The balloon you have found to us represents
The importance of women in many events.
Please do us a favor and fill out this card.
Mail it back to us here. (Just don't disregard.)
Soon cards will arrive and then we will know
How far our balloon flew before landing below.

Thank you from the students at King!
The balloon landed on __________ (date)
at ______________________ (city, state).

TO DO:
Write a poem about women writers that might be placed in a balloon to send to other places

Women and Language Arts

Dicussion Questions:

1. Who are your favorite women authors? Your favorite women poets?

2. What in particular makes their work appeal to you? Is there something different about the topics they write about compared to the men whose books you enjoy?

3. What are all the ways we can communicate ideas and thoughts to each other? Are you more comfortable speaking in public, writing, or drawing to express yourself and your ideas? Why?

Individual Acitivities:

1. Make a tape recording of some poems or short stories by women authors. Donate these to a library for use by people who are blind or cannot read for other reasons.

2. Become a critic! Review books, records, plays or school/community events. Write up your review like a newspaper column and send it to your school or local newspaper.

3. Ask your librarian for resources to help you find names of women writers in your community. Interview these women and compile a collection of your written and/or tape recorded interviews.

4. Write a short story, poem or cartoon strip to be shared with your class. Submit your work to any local newspaper or magazine which has a "kids' page." Ask your librarian to help you find a national publication that accepts students' work, and send it off!

5. Develop your talent as a storyteller by reading more about one or two of the women writers and then re-telling the information you find to a class of younger students. What points could you make to keep their interest?

6. Interview an adult woman in your family or neighborhood and write a story about her life. Is there someting in her life story that other people would benefit from knowing about?

Group Projects:

1. Compile a classroom magazine containing articles students write about things that have recently happened at your school or in your community. Draw illustrations for some of the articles. Post the pages in a display case so everyone will have a chance to read the articles.

2. Design a display for your school or community library celebrating women authors, poets and journalists.

3. Set up a classroom debate on censorship of the press. When are individual rights overruled by the group? What other issues do you need to consider?

4. Organize a "Real Woman Essay Competition" at your school site. Decide whether the women described should be historic or contemporary and invite students to submit essays on a woman who has been important to their life and ideas.

Career Options:

Bring in a journalist, freelance writer, author or poet as a resource woman to discuss her specific field, to do a demonstration regarding her work, or both. Toastmistress Clubs teach women how to speak in public. Invite a representative to talk about specific skills related to public speaking and how to use them well. Have the students prepare questions ahead of time.

Source: Reclaiming
the Past... Rewriting
the Future Curriculum
National Women's History Project, P.O.
Box 3716, Santa Rosa, California 95402

STUDENT ACTIVITY
Middle

TO DO: Complete the student designed word search below. Create your own word search based on the life or works of a female author.

LOUISA ALCOTT WORD SEARCH
(Based on the author's book, Little Women)

A	B	B	A	M	A	Y	M	Z	O	L	R	E
N	O	T	S	O	B	R	S	Z	I	R	S	L
H	X	I	D	S	S	I	M	T	J	C	E	I
P	F	R	R	M	P	O	T	O	H	O	I	Z
L	G	B	A	E	Z	L	O	N	T	P	R	A
A	Q	R	N	G	E	K	Y	E	E	V	U	B
R	C	Q	L	W	A	A	S	L	B	S	A	E
H	O	L	O	O	M	H	E	L	C	S	L	T
T	I	M	N	A	Y	T	T	E	A	E	E	H
W	E	H	D	L	S	E	M	N	M	B	I	J
N	O	A	L	I	Z	B	N	Y	W	R	R	W
J	D	O	R	M	X	A	O	I	O	F	A	P
P	P	H	A	O	G	U	H	B	I	L	L	M
Q	C	S	Q	I	S	T	F	R	E	D	O	I
T	T	O	C	L	A	A	S	I	U	O	L	J

Hagar
Jo
Meg
Amy
Beth
Little Women
Louisa Alcott
Mrs.March
Marmee
Hugo

Mac Beth
Laurie
Boston
Anna
Elizabeth
Jim
Bess
Abba May
Ellen
Chris

Fred
Dada May
Ralph
Rob
Bill
Sam
Will
Miss Dix
John
Polly

Word Search by 6th grade students-
Jennifer Hudson, Lori Sleightor, Joy Carol Wiley, Kim Pusey, Jessica Shoemaker, Brian Payne, Erin Buzuvis, and Jennifer Bartkovick

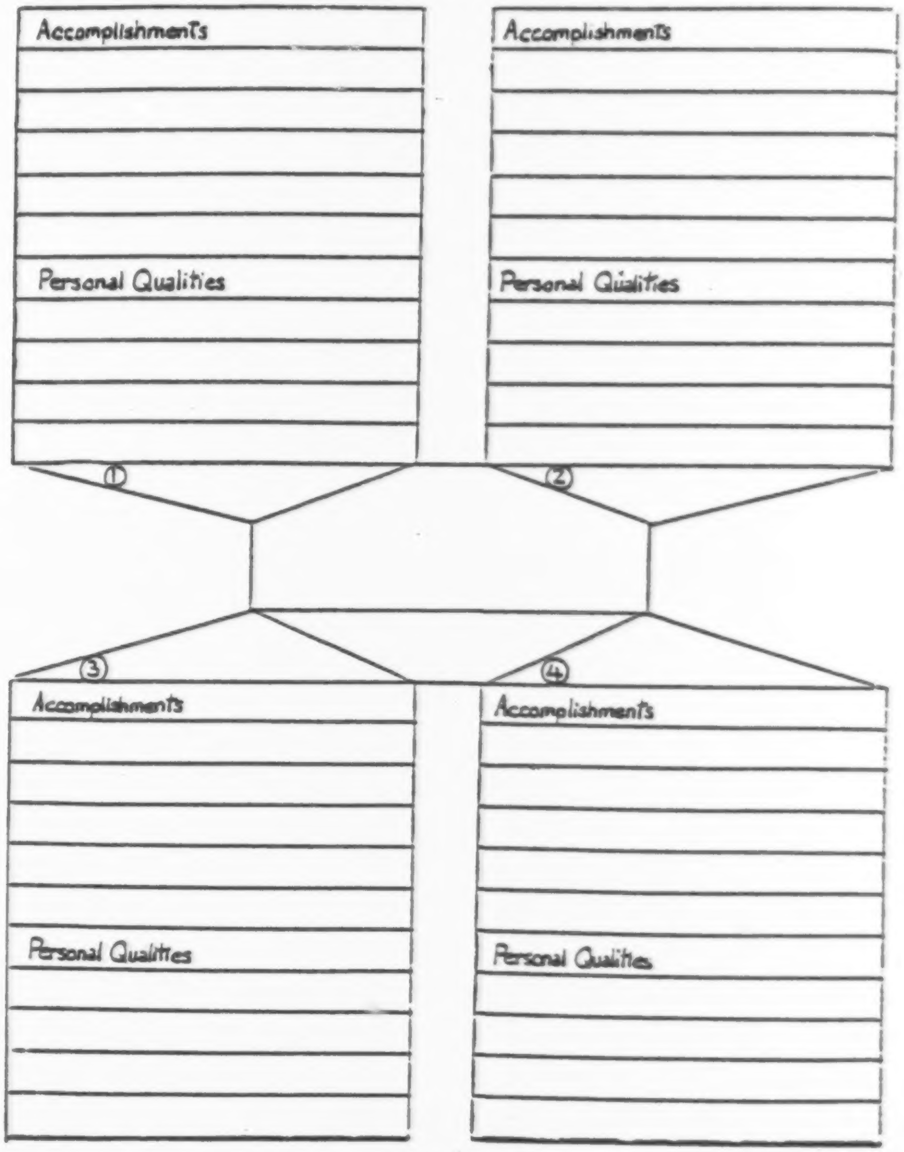
(NOTE: These students also wrote and produced an original play about Little Women).

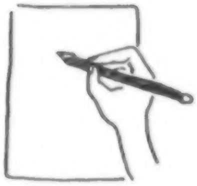
STUDENT ACTIVITY
Middle

WEBBING

TO DO:

1. Select four Maryland women you have learned about.
2. Write their names in the numbered spaces provided.
3. In each section, write at least three words or phrases to describe each woman's accomplishments and/or personal qualities.
4. Note the similarities and differences among the women. Circle any words or phrases that show what the women have in common.


Accomplishments
Personal Qualities
①
Accomplishments
Personal Qualities
②
③
Accomplishments
Personal Qualities
④
Accomplishments
Personal Qualities



Creative Writing

Purpose: ***To teach about individual women in history, with attention to affective as well as cognitive learning.***

To practice various forms of creative writing.

Procedure

Provide students with a reading or description of a significant event in the life of a famous woman. These may be found in collective biographies or in short biographical sketches.

Have students discuss the event and the issues it raises.

Then ask students to put themselves "in the famous woman's shoes" and write a speech, article, letter, diary entry, etc.

Students can also take a significant moment in the history of women, or in one woman's life, and dramatize it in the form of a short play.

Some possible subjects:

- Susan B. Anthony is arrested and tried for voting.
- Harriet Tubman leads slaves north.
- Alice Paul pickets the White House and is jailed.
- Mary McLeod Bethune raises money to build her school.
- Dorothea Dix campaigns for humane treatment of the insane.
- Lucretia Mott and Elizabeth Cady Stanton discuss women's rights at the World Anti-Slavery Convention in London, after being refused seats on the basis of their sex.

Give students copies of Sojourner Truth's famous speech, which follows this activity, and tell them how she happened to deliver it.* Have one student read the speech as Sojourner Truth might have done, and then have students tell what the speech means in their own words.

Students can also prepare debates on a range of women's issues past and present.

(Continued on Next Page)

Notes

Students need to be well acquainted with events and issues before writing dialogue for plays or statements for debates. The Crowell and Garrard publishing companies each put out a good series of biographies of women for the middle and upper elementary grades. These biographies are very easy reading for the sixth through eighth grader reading on grade level.

In your presentation of Sojourner Truth's speech, be sure to discuss the relationship between racism and sexism and how minority women experience both of these problems. Various stereotypes are associated with each minority group, and within each group there are additional stereotypes about women in the group.

SUPPLEMENT: Sojourner Truth's Speech

> The man over there says that women need to be helped into carriages and lifted over ditches, and to have the best place everywhere. Nobody ever helps me into carriages or over puddles or gives me the best place . . . and ain't I a woman?
>
> Look at my arm! I have ploughed and planted and gathered into barns, and no man could head me . . . and ain't I a woman? I could work as much and eat as much as a man—when I could get it—and bear the lash as well . . . and ain't I a woman? I have borne thirteen children, and seen most of 'em sold into slavery, and when I cried out with my mother's grief, none but Jesus heard me . . . and ain't I a woman?

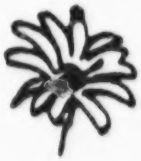
Sojourner Truth,
at a women's rights convention
in Akron, Ohio, 1851

SOURCE: A curriculum Guide to Women's Studies for the Middle School, Eileen Abrams, Feminist Press, 1981.

STUDENT ACTIVITY Middle

CLARA BARTON INTERVIEW (Excerpt from a report by Lori Sleighter, grade 6)

TO DO: After reading about a woman author, write an interview similar to the sample below.



Hi, my name is Lori Sleighter and the following will be an interview with a great lady named Clara Barton.

① Clara where and when were you born?

I was born on Christmas Day in the year 1821 in Oxford Massachusetts.

② What did your father do for a living?

My father was a farmer.

③ Did you have any sisters or brothers? If so, how many.

I had two brothers and two sisters.

④ Why did you decide to be a teacher?

My brothers and sisters were all teachers. It seemed to be a very rewarding occupation.

⑤ How long were you a teacher and why did you quit?

I taught for eighteen years. I finally got tired of it and felt I could not continue to teach well.

⑥ What inspired you to be a nurse?

When I was eleven years old my brother David fell off a roof of a barn when he was building it. The doctors said that David would die. I decided to try to save him.

STUDENT ACTIVITIES

Middle

A MEDIA FOCUS

WOMEN'S HISTORY ACTIVITIES

1. Create your own headlines about an event in the life of a woman whose PROFILE or PERSONAL REFLECTION appear in this packet. Write a story of one or two paragraphs to accompany your headline.
2. Write a newspaper editorial about an issue particularly important to women today (Equal Rights Amendments, etc.)
3. Interview a woman in your area who is involved in a career that interests you. Write a feature story about "A typical day in the life of....."
4. Write a script for a TV or radio news broadcast about a past, present, or future notable event for women. (Examples: Ratification of the 19th Amendment; election of the first woman president of the U.S. Women in the Olympics.)
5. Attend a local conference or meeting sponsored by woman's organization such as the Women's Political Caucus. Write a news article or a script for a news report about the event or take pictures of the event and create a photo journalist's collage depicting what happened.
6. Design a media campaign for a female candidate for mayor, congress, governor, or president.
7. Develop a title and table of contents for a local or national magazine that would focus on women's issues.
8. Create and videotape a mock news broadcast in which all events described would relate to women.
9. Prepare a videotaped interview with local women writers.
10. Conduct a "Meet the Press" interview with a local woman writer. Videotape the program in which students serve as the moderator and panel of interviewers.
11. With a student portraying a historical woman writer (such as Louisa May Alcott) hold a mock press conference to announce important events of the times.

ADD IDEAS OF YOUR OWN

JOURNALISM--REPORTING THE NEWS

TO DO:

1. Read the article below by Maryland newspaper reporter Sandra Upshur. List the information that tells the 5 W's of news stories - Who, What, Where, When, and Why.
2. Look through a newspaper and choose what kind of reporting you would most like to do (national news, local news, entertainment news, sports news, etc.) Write a paragraph telling why you made your choice.
3. Look through your local paper and find names of women reporters. Invite one of the reporters to speak to your class during Women's History Month about her work.

Students hold breath as shuttle blasts off

9/30/88 Prince Georges Journal

By SANDRA UPSHUR
Journal staff writer

Tomi Baxter sat glued to the edge of her chair, fingers and legs crossed, as the countdown proceeded for the launch of the space shuttle Discovery.

The Thomas Johnson Middle School student hoped that yesterday's liftoff would not repeat the Challenger disaster 32 months ago that claimed the lives of seven crew members, including Christa McAuliffe, who taught history for seven years at the Lanham school.

"I was just praying that everything would be OK, that everything would be all right," said 12-year-old Baxter, an eighth-grader from Seabrook, who sat during part of the countdown clenching the hand of another student.

About 35 eighth-graders, teachers and school officials filled the school library, anxiously awaiting the shuttle launch, which was delayed more than 90 minutes because of weather conditions. The Discovery was finally launched into orbit at 11:37 a.m.

Just before, Principal Russell Eschbacher showed the students a five-minute videotape titled, "I Touch the Future," produced by McAuliffe and her colleagues and coworkers.

As the lights went out in the library, Tom Campion, 39, a colleague and friend of McAuliffe's, stepped to the back of the room. There were tears in his eyes.

"That tape is real hard for me to watch," he said. Campion teaches history at the school and had done graduate work at Bowie State University with McAuliffe. He said his class had been watching the Challenger launch at the school on television when the spacecraft exploded more than 2½ years ago. But students did not realize right away what had happened. When they did, they sat frozen in front of the screen.

"That was a bad day," Campion said. "I just left and went up front and watched the TV in the office. I was hoping to hear some good out of it, that maybe some of the crew had survived."

Before yesterday's launch, Eschbacher asked four boys sitting at a table if they thought the launch would be successful. They all responded favorably, but predicted different times when it would happen.

One boy asked if he would be paid if he guessed correctly. "No," Eschbacher responded. "I can't afford it on my salary." The boys laughed.

As NASA officials began the countdown, students pulled their chairs closer to the television for a better view. Some looked at the clock on the wall in the rear of the library.

"This is nerve-racking," said 13-year-old Robert Cho of Glenn Dale.

Although some students talked, played or did their homework when the launch was in a holding pattern at nine minutes, silence filled the room when the countdown began. Some students motioned for others to quiet down.

". . . four, three, two, one, zero," the students shouted. The shuttle had been launched. Everyone in the room clapped and shouted. When NASA officials indicated that everything appeared to be going well, Baxter and Woomer Lee, a 14-year-old eighth-grader from New Carrollton, looked at each other and smiled.

Campion later asked students how they felt about the launch and whether they would consider traveling into space.

> **"I really want to be the first kid into space, like Christa McAuliffe. She was the first teacher."**
>
> Woomer Lee
> student, Thomas Johnson Middle School

The Associated Press

"I really want to be the first kid into space, like Christa McAuliffe," Lee said. Other students laughed. "She was the first teacher. I asked my parents, but they said, 'No.' They said I might die like they did in the Challenger."

Cho admitted that he did have doubts. "I thought the same thing might happen again because it (the shuttle) was slanting some," he said. "It turned like that the last time. It was a tense situation."

Some youths said that if the National Aeronautics and Space Administration had been as cautious in 1986, the Challenger crew might still be alive.

"I don't think they should go up in space," said Nia Walker, 13, of Glenarden. "They shouldn't use all that money to send someone up into space. There're people down here who need help."

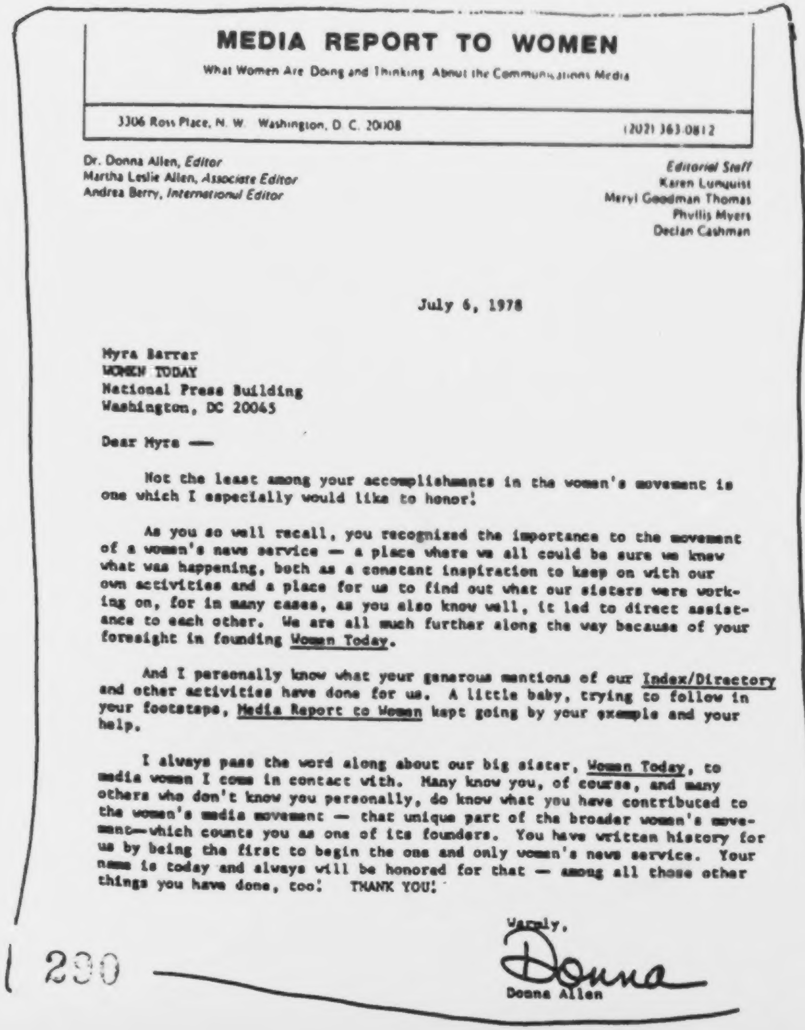
289

MAKING A DIFFERENCE: WRITING AS A TOOL FOR SOCIAL REFORM
TRIBUTES TO MYRA BARRER

STUDENT ACTIVITY

Middle

Immediately prior to her death in 1978, a national committee of leading women activists decided to honor Myra Barrer's contributions to the advancement of women and communication between women and women's groups in Maryland and throughout the nation. The committee's efforts resulted in "A Tribute to Myra E. Barrer," a compilation of the numerous letters they received in recognition of Myra's work. Below are some sample letters.



MEDIA REPORT TO WOMEN

What Women Are Doing and Thinking About the Communications Media

3306 Ross Place, N. W. Washington, D. C. 20008 (202) 363-0812

Dr. Donna Allen, *Editor*
Martha Leslie Allen, *Associate Editor*
Andrea Berry, *International Editor*

Editorial Staff
Karen Lunquist
Meryl Goodman Thomas
Phyllis Myers
Declan Cashman

July 6, 1978

Myra Barrer
WOMEN TODAY
National Press Building
Washington, DC 20045

Dear Myra —

Not the least among your accomplishments in the women's movement is one which I especially would like to honor!

As you so well recall, you recognized the importance to the movement of a women's news service — a place where we all could be sure we knew what was happening, both as a constant inspiration to keep on with our own activities and a place for us to find out what our sisters were working on, for in many cases, as you also know well, it led to direct assistance to each other. We are all much further along the way because of your foresight in founding Women Today.

And I personally know what your generous mentions of our Index/Directory and other activities have done for us. A little baby, trying to follow in your footsteps, Media Report to Women kept going by your example and your help.

I always pass the word along about our big sister, Women Today, to media women I come in contact with. Many know you, of course, and many others who don't know you personally, do know what you have contributed to the women's media movement — that unique part of the broader women's movement—which counts you as one of its founders. You have written history for us by being the first to begin the one and only women's news service. Your name is today and always will be honored for that — among all those other things you have done, too! THANK YOU!

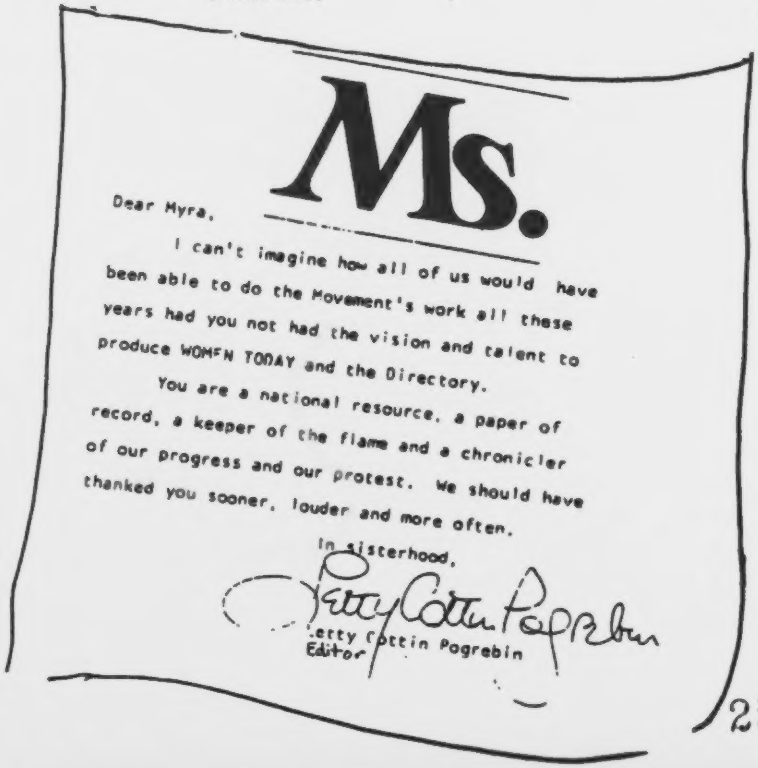
Warmly,

Donna

Donna Allen

TO DO:

1. After reading the letters to Myra Barrer, identify a woman whom you personally admire. Write a letter to that woman telling her what you admire about her.
2. With your class, identify some women in the school or community whom you would like to honor. Write groups of letters of recognition to that woman, compile the letters into a booklet, and present the booklet to the woman you selected.



Ms.

Dear Myra,

I can't imagine how all of us would have been able to do the Movement's work all these years had you not had the vision and talent to produce WOMEN TODAY and the Directory.

You are a national resource, a paper of record, a keeper of the flame and a chronicler of our progress and our protest. We should have thanked you sooner, louder and more often.

In sisterhood,

Letty Cottin Pogrebin

Letty Cottin Pogrebin
Editor

STUDENT ACTIVITIES

SECONDARY

Art by Dan Litz
Glen Burnie High School

IN HER OWN WRITE

WOMEN'S WORDS, WIT, AND WISDOM

Can you identify these Maryland women?
Match the name of each woman who lives or lived in Maryland
with her contribution as a writer.

____ 1.	Former Poet Laureate of Maryland; author of numerous children's books and short stories.	a. Sadie Kneller Miller
____ 2.	Recipient of National Book Club Award; author of Ship of Fools	b. Frances Watkins Harper
____ 3.	Winner of Newbery Award for best Children's book, Dicey's Song	c. Ann Tyler
____ 4.	Scientist and author whose work The Silent Spring helped launch the environmental movement in the U.S.	d. Cynthia Voigt
____ 5.	Photojournalist in the early 1900's who served as a sports reporter and as the only female war correspondent during World War I	e. Katherine Paterson
____ 6.	Writer of the first short story by a black American to be published in the U.S.	f. Adrienne Rich
____ 7.	Author of national award-winning children's novels, including Bridge to Terabithia	g. Rachel Carson
____ 8.	Internationally acclaimed author of contemporary novels such as Dinner at the Homesick Restaurant	h. Lucille Clifton
____ 9.	Folklorist, playwright, novelist who was a major contributor to the Harlem Renaissance	i. Katherine Anne Porter
____ 10.	Poet who refused acceptance of the National Book Award as an individual, but accepted it "for all women."	j. Zora Neale Hurston

---

Answers: 1-h, 2-i, 3-d, 4-g, 5-a, 6-b, 7-e, 8-c, 9-j, 10-f

STUDENT ACTIVITY
Secondary

GAINING A VOICE
WOMEN WRITERS AS REFORMERS

The women listed here represent writers from different time periods, geographic areas, ethnic groups, and literary styles. Each introduces a new perspective or a new course of action that was novel for her time. Try to match each of these women with the title of the work for which she is noted. A short description of the work highlights its reformist contribution.

A. Willa Cather
B. Virginia Woolf
C. Maya Angelou
D. Emily Dickinson
E. Alice Walker
F. Betty Friedan
G. Gwendolyn Brooks
H. Maxine Kingston Hong
I. Frances Ellen Watkins Harper
J. Kate O'Flaherty Chopin

K. Abigail Adams
L. Zora Neale Hurston
M. Lucretia Mott
N. Charlotte Perkins Gilman
O. Edith Wharton
P. Phyllis Wheatley
Q. Linda Brent
R. Leslie Silko
S. Margaret Fuller
T. Cherrie Moraga

1_____ My Antonia, 1918 - Antonia's life reflects the harsh life of the midwestern prairie pioneers while portraying her adventurous spirit. It shows vision, imagination, persistence, and drive as traits of these poineers.

2_____ The Color Purple, 1982 - The novel describes the life of a poor, uneducated black woman. Despite political and economic discrimination, Celie eventually triumphs as a true example of a female hero.

3_____ The Woman Warrior: Memoirs of a Girlhood Among Ghosts, 1976 Combining memoir, myth, and history, the author attempts to reconcile American and Chinese female identities. She has been given messages of both female power and female powerlessness from her mother. As a child she dreamed of becoming an avenger like the woman warrior of her mother's legends. She comes to terms with this struggle through her writing.

4_____ Annie Allen, 1950 - She won the Pulitzer Prize for this volume of poems. Her work describes delicate, accurate portraits of black people in the urban north.

5_____ A Room of One's Own, 1929 - This author explores her own struggle as a writer and suggests why there are not more female authors like herself. She argues that woman's art must come from intellectual and spiritual freedom. Equally important, women must attain economic independence; otherwise, they remain enslaved to an environment controlled by men.

6_____ I Know Why the Caged Bird Sings, 1970 - The novel candidly describes the author's personal struggles and adjustments of her early childhood. She reaches back into her memory and illustrates the painful times growing up black in the rural south in the 1930's.

7_____ The Complete Poems of ...., 1862-1865 - Her quest for self-realization is an inward journey expressed through the themes of death, love, nature, fame, and immortality. She was in innovator who broke the rules of conventional writing.

(over)

GAINING A VOICE:
WOMEN WRITERS AS REFORMERS

8 ______ The Feminine Mystique, 1973 - She discusses the differences between the reality of women's lives and the image to which women try to conform. This book is noteworthy for launching the women's movement in this country.

9 ______ Ceremony, 1978 - Her story centers upon a World War II Indian veteran who experiences an emotional breakdown after serving in the war. Drawing from her own heritage, she portrays his healing through ancient tribal rituals. She expands the narrow stereotypical definitions of American values and experience to include the often overlooked contributions of Native Americans.

10 ______ Sketches of Southern Life, 1872, Lola Leroy, 1892, Shadows Uplifted, 1893 - She records her experience in the Reconstruction South. The themes include the values of education, temperance, and voting as well as the crusade against lynching.

11 ______ Dust Tracks on a Road: An Autobiography, 1942 - This book illustrates the difficulties of a female growing up in a male domain and the author's own experience of being a black person in a white world. Her text expressses a vision that when black women come to know each other they will begin to know themselves.

12 ______ Incidents in the Life of a Slave Girl, 1861 - Born a slave, she lived under domination for twenty-seven years until her successful escape. Her book is a classic anti-slavery statement. This work was not available for widespread distribution until over one hundred years after it was written.

13 ______ The Seneca Fall Declaration of Sentiments and Resolutions, 1848 These principles are the foundation of the first women's rights convention. Based on the American Declaration of Independence, these principles have had lasting influence on many generations of women.

14 ______ Women and Economics, 1899 - The economic dependence of women on men is the cause of sexual inequality. Women need to have work outside the home for their own good and that of society. In order for a woman to develop as an individual, she must have economic independence.

15 ______ This Bridge Called by Back, 1981 - This book is a collection of essays, letters, diary entries, poems, and conversations by radical women of color. A compilation of both psychological and physical struggles, it is written for all women who feel they can change peoples' lives.

16 ______ The House of Mirth, 1905 - The heroine is a stylish but penniless beauty whose sense of honor prevents her from following the conventions of society, such as marrying for money. Adhering to her principles leads Lily to commit suicide. Through Lily's fate, one sees the low status of women at this time, raised to be decoration completely subject to the whims of men.

17 ______ Remember the Ladies..., 1776 - She and her husband were separated for long periods during the years of the American Revolution and the formation of the new nation. This separation led to an extensive series of letters in which she recorded her ideas and concerns about the role women would play in the new nation.

18 ______ Poems on Various Subjects, Religious and Moral 1773 - Born a slave, this poet writes about the tragedy of slavery, hoping that the American Revolution would bring freedom to black women and men. She offered a unique contribution to American literature at a time few women could read and write.

19 ______ Women in the Nineteenth Century, 1845 - She asserts that women as well as men should make the laws, own their own property, and be entitled to work outside of their homes. She also defends women's need to fulfill their spiritual and intellectual potential

20 ______ The Awakening, 1899 - A young woman with two children realizes that her husband regards her a "valuable piece of personal property." Edna's awareness ultimately causes her to leave her family to pursue her own life.

SOURCE:
Mid-Atlantic Equity
Center

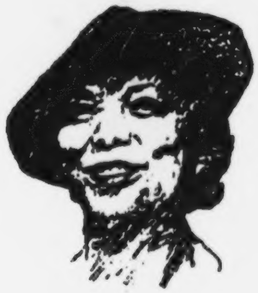
ANSWERS
1.-A, 2-E, 3-H, 4-G, 5-B, 6-C, 7-D, 8-F, 9-R, 10-I, 11-L, 12-T,
13-M, 14-N, 15-Q, 16- , 17-K, 18-P, 19-S, 20-J

Gaining a Voice: Women Writers as Reformers

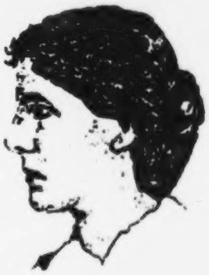
Most of the literature taught in high school classrooms is male-centered in authorship, imagery, theme and characterization. The breadth and perspectives of the female experience are often stereotyped or ignored.

The women listed here represent writers from different time periods, geographic areas, ethnic groups and literary styles. Each introduces a new perspective or a new course of action that was novel for her time.

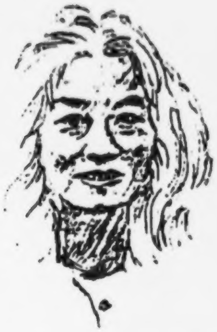
Try to match each of these women with the title of the work for which she is noted. A short description of the work highlights its reformist contribution.



1 Zora Neale Hurston



2 Charlotte Perkins Gilman



3 Maxine Kingston (Ting Ting) Hong

A The Color Purple, 1982
The novel describes the life of a poor, uneducated black woman. Despite political and economic discrimination, Celie eventually triumphs as a true example of a female hero.

B The Feminine Mystique, 1973
She discusses the differences between the reality of women's lives and the image to which women try to conform. This book is noteworthy for launching the women's movement in this country.

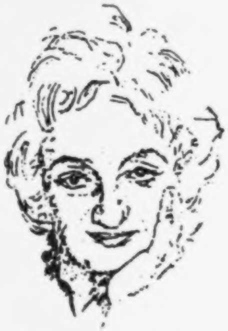
C The Woman Warrior: Memoirs of a Girlhood Among Ghosts, 1976
Combining memoir, myth and history, the author attempts to reconcile American and Chinese female identities. She has been given messages of both female power and female powerlessness from her mother. As a child she dreamed of becoming an avenger like the woman warrior of her mother's legends. She comes to terms with this struggle through her writing.

D Ceremony, 1978
Her story centers upon a World War II Indian veteran who experiences an emotional breakdown after serving in the war. Drawing from her own heritage, she portrays his healing through ancient tribal rituals. She expands the narrow stereotypical definitions of American values and experience to include the often overlooked contributions of Native Americans.

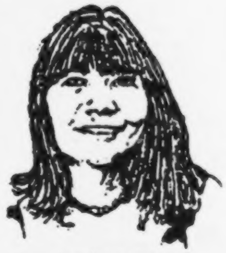
E Dust Tracks on a Road: An Autobiography, 1942
This book illustrates the difficulties of a female growing up in a male domain and the author's own experience of being a black person in a white world. Her text expresses a vision that when black women come to know each other they will begin to know themselves.

F Women and Economics, 1899
The economic dependence of women on men is the cause of sexual inequality. Women need to have work outside the home for their own good and that of society. In order for a woman to develop as an individual, she must have economic independence.

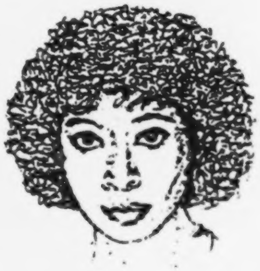
G Sketches of Southern Life, 1872
Lola Leroy, 1892
Shadows Uplifted, 1893
She records her experiences in the Reconstruction South. The themes include the values of education, temperance and voting as well as the crusade against lynching.



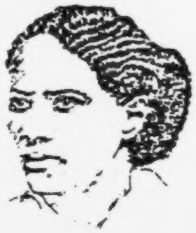
4 Betty Friedan



5 Leslie Silko



6 Alice Walker



7 Frances Ellen Watkins Harper

ANSWERS:
1-E, 2-F, 3-C,
4-B, 5-D, 6-A, 7-G

SOURCE: Excerpted from a book cover developed by Susan Shaffer, graphics by Suzi Gifford, Mid-Atlantic Center for Equity

STUDENT ACTIVITY
Secondary

LITERARY EXPLORATIONS

TO DO:

1. Read the background information on "Women and Literary Arts" in the Maryland Women's History Packet

2. Select a topic of interest or a particular American woman author to research further.

Sample Topics

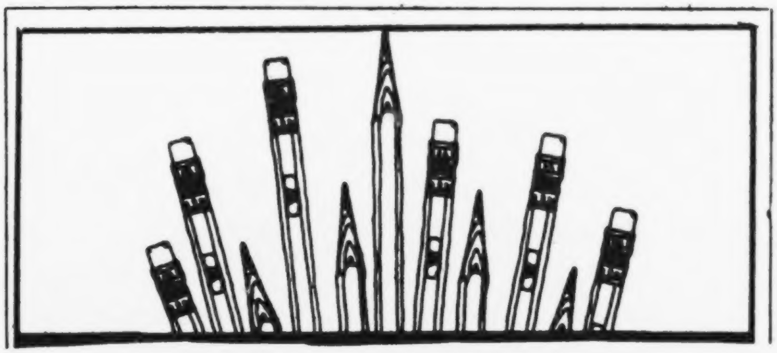
Modern Native American Women Writers
Women Humorists
Expressions of Black Women Poets
Twentieth Century American Women Novelists
Voices of Hispanic Women in the United States
Asian American Women Writers

Sample Contemporary Authors

Gwendolyn Brooks
Anne Tyler
May Sarton
Toni Morrison
Nikki Giovanni
Alice Walker
Barbara Tuchman
Nora Ephron
Erma Bombeck
Maya Angelou
Leslie Marmon Silko
Joan Didion
Adrienne Rich
Marilyn Ferguson
Susan Sontag
Mary McCarthy
Denise Levertov
Elizabeth Bishop

3. Locate and interview a woman writer in your community.

4. Write a letter to a publisher of literary anthologies suggesting that more women writers be included in their publications.



Maria Briscoe Croker

STUDENT ACTIVITY
Secondary

Maria Briscoe Croker was Maryland's first Poet Laureate. She was a native Marylander and a teacher in addition to being a writer.

Read one of her poems, "Hollyhocks", and answer the questions that follow it.

HOLLYHOCKS

As I went down by Bretton Place
The hollyhocks were blooming,
Tall flaunting flowers of windy grace,
In myriad tints were looming.

Wine red, pure white and palest pink —
Some in soft tones of yellow,
Each blossom on its airy stalk
Was nodding to its fellow.

I thought these were the self-same flowers
That decked Anne Shakespeare's garden
And flamed in rainbow-tinted rows
Along the lanes of Arden.

Their gay battalions tossed and swayed
With every passing breeze,
No fabled flower of old romance
Could be more fair than these.

For June is June the wide world o'er
And he who loves a garden
Shall find delight in hollyhocks
At Bretton Place or Arden.

1. In your opinion, what emotion inspired the writing of this poem?

2. What "myriad of tints" does the speaker view?

3. Alliteration is the repetition of initial consonant sounds in two or more neighboring words or syllables. Traditionally, English people find repetition of initial consonant sounds to be pleasing to the ear. What sounds does Croker repeat in lines 3, 5, 9 and 15 to please the reader?

   Can you find another use of alliteration in the poem?

4. Personification is a literary technique where an author gives human characteristics to an inanimate object. In stanza two, what human behavior does Croker attribute to the hollyhocks?

   What impression of movement does the reader get from this?

5. In line 14, what metaphor does Croker use to describe the arrangement of the hollyhocks?

Source: Raley, Loker, Ed. 300 Years: The Poets and Poetry of Maryland. Henry Harrison. New York. 1937

Lesson by Patricia Mangum, English Department, DuVal High School, Lanham, MD

Lesson Plan
High School Level

Barbara Ann Mikulski
(1936-)

Born in Baltimore, Maryland, U.S. Senator Mikulski is the great granddaughter of Polish immigrants. She served on the Baltimore City Council for five years where she was known as an effective hands-on representative. With her election to the Senate, she achieved a number of "firsts": the first Democratic woman to hold a Senate seat not previously held by her husband; to serve in both Houses of Congress; and the first woman ever to win a statewide election in Maryland.

Verda Freeman Welcome
(1907-)

The Honorable Verda Freeman Welcome was born in North Carolina. She came to Baltimore in 1929 to complete her education at Coppin, Morgan State, and New York University. She taught in Baltimore City schools for eleven years prior to her distinctive career as a politician, civil rights leader and community activist. She was the first black woman to be elected to the Maryland House of Delegates and Senate. Her legislative contributions have included such issues as: equal pay for equal work; illegal employment practices; and reforms in the state's correctional facilities.

You have been asked to interview Barbara Ann Mikulski and Verda Freeman Welcome (inducted in the Maryland Women's Hall of Fame for 1988) for your school newspaper. List fifteen questions that you could use in the interview.

Lesson Plan
High School Level

Sadie Kneller Miller
(1897-1920)

A pioneer woman photojournalist, Ms. Kneller Miller was born in Westminister, Maryland. Pursuing her interest in writing, she bean writing for the Baltimore-Telegram covering sports. She later earned the distinction of combining occupations of writer and photographer. Her reputation was based on the illustrated articles she filed from abroad from the firing line in Morocco, the Yukon gold rush, a Hawaiian leper colony, Czarist Russia, and from a German bastion just before World War One.

Based on the above information, prepare two journal entries that could be written by Sadie Kneller Miller (one individual inducted into the 1988 Maryland Women's Hall of Fame). Writing as Sadie Miller, record concrete details and impressions about your day. Use the 5W's and the H -- meaning Who? What? When? Where? Why? and How? Some examples follow:

Who?	Who were the the people involved in my day? Who was important to me today? Whom did I affect in some way today? Whom would I have liked to know better today?
What?	What happened today? What events changed me in some way? What do I wish had happened today? What happened today that I wish had not happened?
When?	When were important times during my day? When was a time that made me feel good? When was a time that I would not like to repeat? When was a time that I would like to have changed?

(Continued on next page)

Where?	Where did I go today that was important to me? Where did I go today that I would not like to be again? Where would I like to have gone today but didn't?
Why?	Why did some good things happen to me today? Why did some not-so-good things happen to me today? Why can't I change some things that are happening?
How?	How can I repeat some of the successes I had today? How can I avoid some of the problems I had today? How do I feel about today? How can I make tomorrow a better day for me?

In addition, there are some questions about time that you can ask yourself. These questions help you to focus on the past (Then), the present (Now), and the future (Someday).

Then?	What did I see today that reminded me of something in the past? What memory do I have that I can write about? What past success did I have that was similiar to one I had today? What past mistake did I make that was similar to one I made today?
Now?	How do I feel right now? How can I describe the feeling to help me understand it? Are there things about me now that are different from the past? Are there things about now that are the same as the past?
Someday?	What is a success I would like to have someday? What is a problem I would like to solve someday? How would I describe myself as I would like to be in one year? How would I describe myself as I want to be in five or ten years?

Lesson Plan
High School Level

Mary Eliza Risteau
(1890-1978)

A native Marylander, Risteau was born in Towson. She is credited with paving the way for Maryland women in politics and education. Education and agricultural matters were areas of major concern throughout her career. Risteau was the first woman elected to the State Senate and to preside over both chambers of the Maryland General Assembly, as well as the first woman on the State Board of Education. Risteau also established the first Retirement System for Baltimore County teachers.

From this short biographical sketch of Mary Eliza Risteau (1988 Maryland Women's Hall of Fame) write a poem.

You may choose from the following:

1. Alphabet poem - spells out its meaning;
   ex. Buzzing quietly,
   Endlessly they
   Examine every
   Stalk of clover --
   Jill Robinson

2. Free verse - does not rhyme but has rhythm, figurative language and sensory detail.

3. Fixed Form - has a regular meter and rhyme;
   ex. haiku - 5 syllables in the first line,
   seven in the second,
   and five in the third.

STUDENT ACTIVITY
Secondary

FROM THE SHADOWS

WRITING BY

- WOMEN WITH DISABILITIES -

Written works often reflect the personal life experiences of the authors. Below is an excerpt from Voices From the Shadows: Women with Disabilities Speak Out, which includes several individuals' views of how physical disabilities have impacted on their lives.

1. Read the excerpt below. What messages are given by the author about her disability and life experiences.
2. Read works by other women with disabilities, such as Adrienne Asch, Helen Keller, and Flannery O'Conner.
3. Interview a woman with a physical disability about her life. Write a poem or essay about what you learned during the interview.

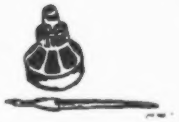
Author Flannery O'Connor

Within the shadows
A voice of who I was,
And who I am —
A stranger, even to myself.
My reflection frightens me.
Still, I exist;
You — with your strong, straight spine,
Your clear keen eyes —
You and I,
We share this place.
Come...
Draw closer...
Listen...
To the voices from the shadows.

JENNIFER SNAIR, 1983

303

SOURCE:
Voice From the Shadows, Gwyneth Ferguson Matthews, The Women's Press, 1983.



JOURNALS AND DIARIES

One of the richest sources of historical information about everyday life in Maryland are journals and diaries. These were usually written by women, and were often the outlet for creativity for women who were not encouraged to write for publication.

TO DO AND DISCUSS:

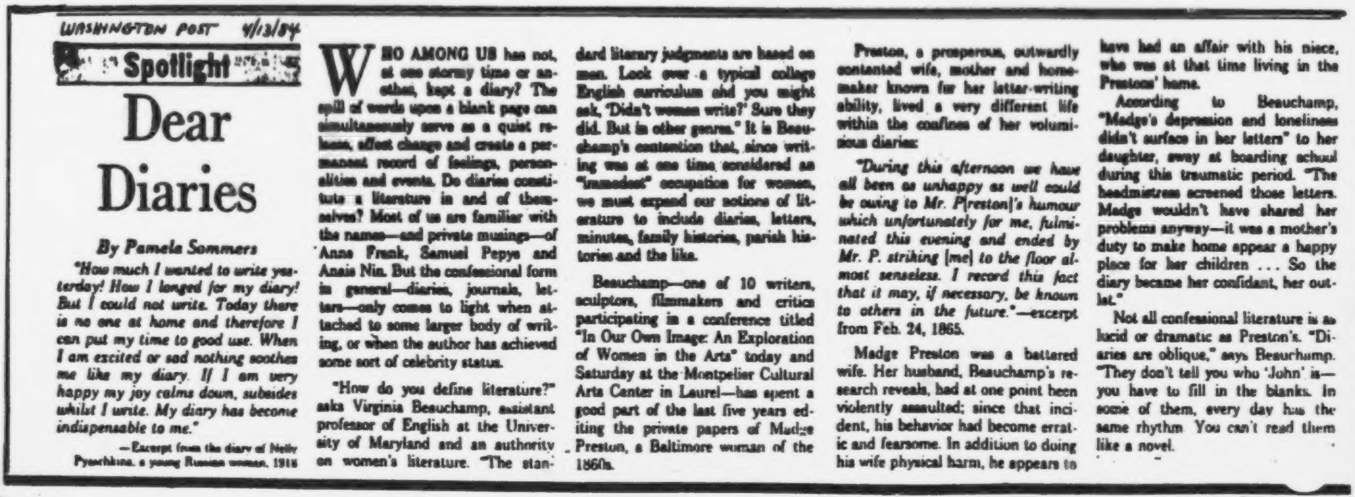
1. Read the article below, "Dear Diaries".

2. Discuss why journals and diaries are an important source of American and Maryland women's writings.

3. Ask older female relatives or friends if they kept journals or if their ancestors did, and if it is possible that some of these materials might be shared with you. (A local historical society or library also might have journal materials). Read the journal entries and write a letter to the author as if you knew them personally and were responding to their ideas. Include questions you might want to ask them.

4. Locate in a library a published journal written by a woman. Select and read one. Discuss, list, or illustrate at least three things you learned about the personal life of the author and three things you learned about the historical period reflected in the journal.

5. Keep a daily journal for at least one month. Include descriptions of your feelings as well as of events in your life. Imagine that someone 50 years from now might read your journal to learn more about life in Maryland in 1985. Include some thoughts about what life is like today in your community.



WASHINGTON POST 4/13/84

Spotlight

Dear Diaries

By Pamela Sommers

"How much I wanted to write yesterday! How I longed for my diary! But I could not write. Today there is no one at home and therefore I can put my time to good use. When I am excited or sad nothing soothes me like my diary. If I am very happy my joy calms down, subsides whilst I write. My diary has become indispensable to me."

—Excerpt from the diary of Nelly Pyaschkina, a young Russian woman, 1918

WHO AMONG US has not, at one stormy time or another, kept a diary? The spill of words upon a blank page can simultaneously serve as a quiet release, affect change and create a permanent record of feelings, personalities and events. Do diaries constitute a literature in and of themselves? Most of us are familiar with the names—and private musings—of Anne Frank, Samuel Pepys and Anais Nin. But the confessional form in general—diaries, journals, letters—only comes to light when attached to some larger body of writing, or when the author has achieved some sort of celebrity status.

"How do you define literature?" asks Virginia Beauchamp, assistant professor of English at the University of Maryland and an authority on women's literature. "The standard literary judgments are based on men. Look over a typical college English curriculum and you might ask, 'Didn't women write?' Sure they did. But in other genres." It is Beauchamp's contention that, since writing was at one time considered an "immodest" occupation for women, we must expand our notions of literature to include diaries, letters, minutes, family histories, parish histories and the like.

Beauchamp—one of 10 writers, sculptors, filmmakers and critics participating in a conference titled "In Our Own Image: An Exploration of Women in the Arts" today and Saturday at the Montpelier Cultural Arts Center in Laurel—has spent a good part of the last five years editing the private papers of Madge Preston, a Baltimore woman of the 1860s.

Preston, a prosperous, outwardly contented wife, mother and homemaker known for her letter-writing ability, lived a very different life within the confines of her voluminous diaries:

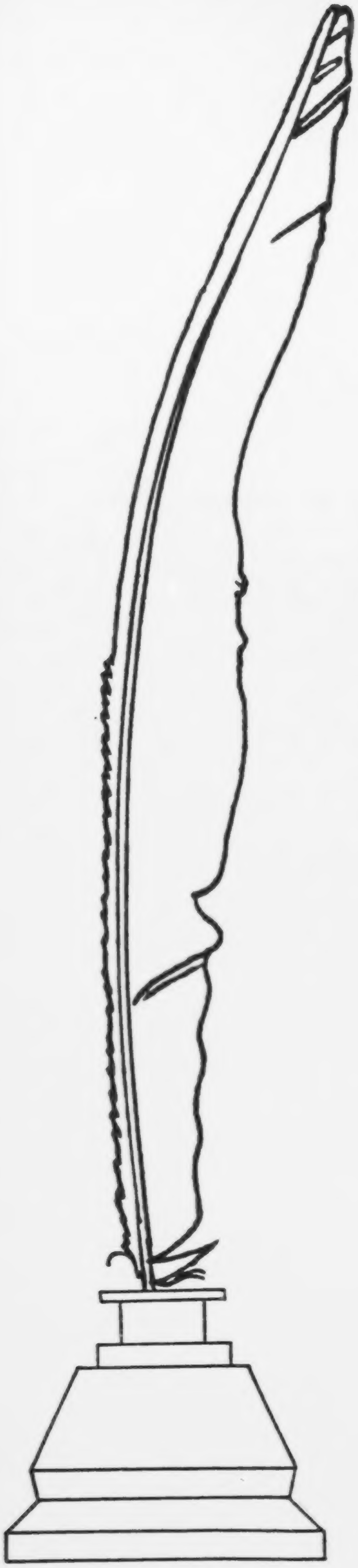
"During this afternoon we have all been as unhappy as well could be owing to Mr. P[reston]'s humour which unfortunately for me, fulminated this evening and ended by Mr. P. striking [me] to the floor almost senseless. I record this fact that it may, if necessary, be known to others in the future."—excerpt from Feb. 24, 1865.

Madge Preston was a battered wife. Her husband, Beauchamp's research reveals, had at one point been violently assaulted; since that incident, his behavior had become erratic and fearsome. In addition to doing his wife physical harm, he appears to have had an affair with his niece, who was at that time living in the Prestons' home.

According to Beauchamp, "Madge's depression and loneliness didn't surface in her letters" to her daughter, away at boarding school during this traumatic period. "The headmistress screened those letters. Madge wouldn't have shared her problems anyway—it was a mother's duty to make home appear a happy place for her children . . . So the diary became her confidant, her outlet."

Not all confessional literature is as lucid or dramatic as Preston's. "Diaries are oblique," says Beauchamp. "They don't tell you who 'John' is—you have to fill in the blanks. In some of them, every day has the same rhythm. You can't read them like a novel.

(over)



THE VALUE OF PRIVATE WRITINGS -JOURNALS AND DIARIES-

The following paragraphs were written by Maryland writer Virginia Beauchamp in the Introduction to her book, Private Wars, The Diaries and Letters of Madge Preston. (Madge Preston was a woman living in Maryland in the mid 19th Century).

The study of history has generally "encompassed great events -disruptions of large populations, (wars) conflicts between and within governments, structures of power. But when we read the personal papers of those who lived in such times, we discover that we stand history on its head. As Robert Fothergill, from his reading of diaries of the past, so well appreciates:"

'They were so concretely there, so firmly embedded in the centre of their own existence, each consciousness composing all the elements of its experience into a unique and incommunicable set of relations, with itself as the focal point of history. One's sense of the substance of history is turned inside out. Where one habitually thought of "ordinary lives" forming a vast background to historical "events," now one's vision is of the great events dimly passing behind the immediate realities that comprise an individual's experience.'

"...The reality of American experience has only occasionally encompassed war. Throughout most of the centuries of the building of this nation, people have gone about their daily lives in wholly personal ways. But what were those ways? And how did those people regard their lives? As the scholarly field of women's history opens up, our desire to know seems insatiable."

"...Reading nineteenth-century women's diaries and letters highlights how separate were the men's and women's cultures of that time and how sharply both men and women of our own century have been cut off from those earlier women's lives. Conventional history speaks of the world of our male forebears-and then most usually of the elite group that wielded power. But for all people outside such groups, to discover their own history is to empower themselves. Through women's history, all of us can learn to respect the women who went before us-drawing strength from their examples of endurance and from the structures and models of relatedness in the female culture that supported them."

"But the reading of diaries takes a special kind of detective work. One cannot peruse them as one reads a novel where the writer has arranged details and imagery in consciously patterned ways. In diaries some of the mysteries they contain-workings of the unconscious mind-are unfathomed as well by the writer. Other mysteries, of names unidentified, of references assumed, come about because the writer-who is also often the intended reader-knows them all too well."

SOURCE: A Private War: Letters and Diaries of Madge Preston, 1862-1867 by Virginia Walcott Beauchamp, Copyright 1987 by Rutgers, The State University. Reprinted with permission of Rutgers University Press.

TO DO:

1. Read the article below about Louisa May Alcott and discuss how she provided new images of what women could be and do.
2. Identify other women authors who presented new ideas for their times.

Thank You, Louisa May!

Alcott wrote things we hardly dared to think.

AT SOME POINT MANY AMERICAN women, from the archconservatives to the radical leftists, have read a much-beloved, well-thumbed revolutionary book in which women defy domesticity, search for their own spirituality, battle poverty and class divisions, and struggle to create and maintain marriages and families that are as egalitarian as they are unconventional. The book? *Little Women*. And while reading it many of us wanted to be Jo March, with her perpetual battle to avoid being a young lady and her passion for artistic independence. Only later did we discover that someone had already been Jo, complete with three sisters and an ink blot on her nose.

That someone was Louisa May Alcott, the author of *Little Women*. She died 100 years ago on March 6, at age 55. The release last fall of *The Selected Letters of Louisa May Alcott*, edited by Joel Myeron and Daniel Shealy, coming on the eve of the centennial of her death, has brought a new wave of attention to this quiet revolutionary. Alcott's letters provide a self-portrait of her idealism and struggle to live according to her own design.

Who was this woman who provided generations of adolescent girls with an alternative vision of themselves and their lives? Some of her critics have accused Alcott of being too sentimental and idealistic a writer. Louisa May Alcott's idealism was what drove her. She believed in universal justice, championed causes such as abolition, women's suffrage, educational and social reform, and wove her politics into each of her 11 novels, countless short stories, poetry and plays.

And she found absolutely no contradiction in the fact that most of these works were written for people considered, at the time, to be the least political creatures of all—young girls.

Alcott herself had been introduced to radical political and philosophical thinking by her parents. Bronson, her father, was a respected Transcendentalist philosopher who, according to his writer daughter, had "no genius for making money." Her mother, Abba, was an ardent feminist, who supported the family in the early years by taking in sewing, washing, and pupils. And as had so many other mothers in so many other times, she looked to her daughters, especially Louisa, to achieve the financial and emotional independence she never had.

Alcott welcomed her mother's encouragement and, like Jo, made it clear she had no intention of becoming wife/mother/servant. She moved to Boston for the publishing and the politics, determined to "be independent of every one but my own two hands & busy head." Her voluminous correspondence paints lively portraits of Louisa scraping by on pennies, frantically taking in sewing to pay both her own and her family's bills, while she literally banged on doors to sell the stories that were always "bubbling in my head." A no-nonsense Yankee, she

(continued)

viewed her writing as a means to make a living. She studied the markets and wrote to please: fairy tales for children's magazines, moral fables for women's tabloids, thrillers for "daily rags," and as her reputation grew an occasional story written for itself that found its way into the prestigious *Atlantic*.

Unlike most of her contemporaries, Alcott created female characters who battled, as she did, for financial and personal autonomy against restrictive social mores. While other contemporary women novelists rhapsodized about motherhood or conveniently handed their newborn characters to nursemaids, Alcott, who later in life adopted her orphaned infant niece, consistently addressed the difficulties and conflicting emotions that young mothers experience.

Little Women was the beginning of her lifelong crusade to show young women they had every right to take their talents seriously and that there were legitimate choices outside of traditional domestic roles. The novel was written at a publisher's request and published in two separate parts: *Little Women* and *Good Wives*, which came to enthusiastic readers almost a year later. Her heroines, the four March sisters, all have creative interests and talents but follow very different paths. Meg, who chooses marriage and motherhood, lives on the edge of poverty, struggling to keep her home and family together. She battles with the conflicting emotions of wanting her husband to be an equal parent and yet also wishes him to defer to her authority as Mother. The much-loved Beth devotes her short life to good works, never admitting her musical talent. Amy follows her artistic dreams, but finally has to admit her work will never change the world. Jo suffers the trials of genius, achieves a certain amount of fame, and unexpectedly finds an odd romantic partner. This last was a concession to Alcott's readers: "'Jo' should have remained a literary spinster," she wrote to a friend, "but so many enthusiastic young ladies wrote to me [after the publication of the first book], clamorously demanding that she should marry Laurie, or somebody, that I didn't dare refuse & out of perversity went & made a funny match for her."

But it is more than Alcott's message of "girls can do everything boys can" that makes her a classic feminist writer. She moves beyond the individual and deals with the family. Rarely do her families follow the stereotypes in fiction of the time—with dominant fathers and submissive mothers and children. Her books abound with strong mothers, aunts, and grandmothers, many of them single parents.

Alcott believed that good would triumph, and many of her characters do that, but none of them achieve fairy-tale bliss. Still, no one could successfully argue that her stories are starkly realistic; but sheer reflection was not her intention. In her young-adult fiction, Alcott wanted to show children a world where everyone, no matter their gender, age, or class, had dignity and the power to choose their fate, despite realistic and formidable obstacles. Alcott was speaking to women who were accustomed to being ignored and saying things they hardly dared think. Her correspondence makes it clear that she wanted her sisters, literal and figurative, to achieve the justice they deserved.

Today there are many writers dealing with women's quest for creativity and independence while changing the patterns of domesticity and parenting. But for many of us, Louisa May Alcott was the first. Often her books came from mothers who weren't quite sure what to tell girl-children who didn't want baby dolls and were tired of playing nurse. For some of us, the most precious gift was finding a writer who took us seriously enough to include us in the discussions of real-life questions while laughing with us over the mistakes we all make. ◆

SOURCE: Ms. Magazine, February, 1988.

THE MAKING OF A FEMINIST: EARLY JOURNALS AND LETTERS OF M. CAREY THOMAS

Martha Carey Thomas (1857-1935) was a pioneer educator and feminist from Maryland who promoted equal educational opportunity for women. One of her accomplishments was to get the first women admitted to Johns Hopkins medical school in 1893.

Her writings - journals and diaries - reflect her sharp intellect. Below is an entry from one of her journals when she was a teenager.

TO DO:

1. Read the journal entry. Find and list 2 or 3 main ideas in the entry.
2. Discuss why women were denied equal educational opportunities in the United States. Discuss whether or not you think there still inequalities between women's and men's are educational opportunities.

January 20

I have just come from a lecture on "Soul and Body" by Thomas Guard, and though it is 10:30 and I have a composition to write this evening I must tell something about it.

It was splendid. I liked it better than almost any lecture I have ever heard. It was about culture and etc. and oh so noble. It seems when you hear a man speak like that as if everything was better and real and sure as if life was something grand, something noble and not such a horrid prosaic thing as it is.

And if there really was some hope of doing something splendid after all. Oh my I do wish I could be famous for above all things I should like to write *well*. No, not well but *splendidly*. In the course of his lecture he said that men's brains in comparison with their size weighed more than any other animal. That the whale's with his immense size only weighed 80 oz. and man's almost 50, but he said one very insulking thing, that *ladies' brains weighed a few ozs less than men's*. He said, "But let them ask *us* for counsel, here are our brains! Let them ask *us* for love, here are our hearts! Let them ask us for worshipers, here are our knees!" And the stupid audience applauded him. However, he's an Irishman and not a judge, as St. Paul, being a bachelor, wrote so many horrid things against women. But if our brains did weigh less, what does it show? Why that for hundreds and thousands of years women haven't had the same education as men, that they have not had the same chances for developing, that with all their force and power men have been keeping them down and forcing them to remain in the narrow sphere of *household* duties and anything beyond that was in the highest degree "undecorous, unrefined, coarse, UNladylike." What a burning shame! And then they sit down and laugh and say "Don't talk any more to *us* of *your* equal powers of intellect, *your* very brains weigh less. The thing is ridiculous!" IDIOTS! Why if woman's brains *did* weigh as much with the infinitely inferior education they receive, what would they weigh when cultivated to the extent men's are? Well! One thing I am determined on, and that is that by the time I die *my* brain shall weigh as much as any *man's* if study and learning can make it so. Then I'll leave it in the hands of some physiologist to be weighed so as after that no miserable man can stand up on a miserable platform and tell [that it is] a "FEW (that is eight ounces)" less than any other man's.

Just wait till equal education takes place and see if that remark can be made!!!!!!!!!!

SOURCE: THE MAKING OF A FEMINIST--
EARLY JOURNALS AND LETTERS OF
M. CAREY THOMAS, Kent State
University Press

Lesson Plan

High School Level

Martha Carey Thomas
(1857-1935)

Born into a family of Baltimore Quakers, Thomas was a pioneer educator and feminist. She was determined that women should have access to the same educational opportunities as men. She also believed that there was a need for a school where girls could obtain an education which would prepare them for a good college, resulting in the Bryn Mawr School for Girls in Baltimore in 1885. Thomas is perhaps best known for having facilitated the admission of women to the Johns Hopkins Medical School beginning in 1893.

Imagine that you are Martha Carey Thomas, and you are asked to speak to the Board of Trustees at the Johns Hopkins Medical School. Your main objective is to influence the members of the committee that there is a need for the school to admit women. Give some logical and important reasons why this step is necessary for the betterment of society and for the promotion of women's intellect. Prepare a five minute speech.

Make certain your speech includes an interesting introduction, thoroughly developed body paragraphs, and an appropriate conclusion. Add any new ideas that occur to you and are related to the topic.

Revise and proofread. Check for errors in the construction of your sentences and paragraphs. Check to be sure that all the material in the speech is unified and coherent. Proofread for errors in grammar and usage.

Go West, Young Woman

by June Namias

Women Teachers on the Frontier, by Polly Welts Kaufman. New Haven: Yale University Press, 1984, 270 pp., $22.50 hardcover.
Women and Indians on the Frontier, 1825-1915, by Glenda Riley. Albuquerque, NM: University of New Mexico Press, 1984, 336 pp., $24.95 hardcover, $12.95 paper.

The American West has always been depicted as the quintessentially white male preserve of freedom, individualism, action and violence. In the past decade, feminist and ethnohistorical perspectives have recast our understanding of that region, adding a more fully drawn picture of white women and Native Americans; a different West is beginning to emerge. Families, not individuals, turn out to have been the critical unit of mid-nineteenth-century westward migration. The images of voiceless and dutiful wives with an occasional tough Tilly are giving way to less stereotyped women, telling their own stories in diaries, letters and other works of their own making. As feminism has influenced scholarship on women, the Native American movement has been a presence in ethnohistory, a growing field for anthropologists and historians.

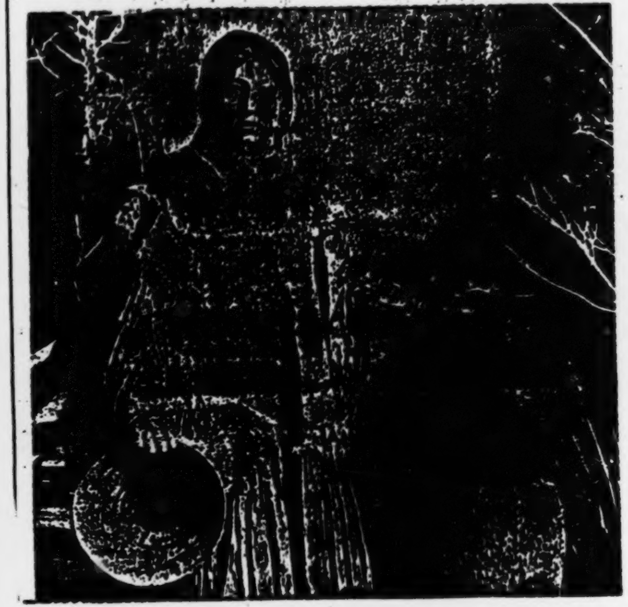
Polly Welts Kaufman's *Women Teachers on the Frontier*, made up of an extensive essay and a collection of women's writings, addresses this question of continuity and change. The essay is based on a study of close to 200 Northeastern teachers drawn from the records of the Hartford-based National Popular Education Board. The Board was an evangelical teacher's agency which grew out of Catherine Beecher's missionary interest in educating and Christianizing white children of the new Western states and territories in the pre-Civil War period. These New England and New York women begin their journeys as members of the Cult of True Womanhood. Their lives are characterized by purity, piety, a sense of reform mission and an abiding concern for domesticity. As they move into Illinois, Indiana, Michigan, Missouri, Iowa and the Oregon Territory they are racism toward Catholics, Jews, immigrants, Blacks and Indians were also part of their westward baggage.

But if the West did not make instant democrats and feminists out of these Eastern ladies, it did often liberate and energize them. Young, single women travel West in small groups and on their own across stormy Lake Erie, Michigan, Missouri, the Isthmus of Panama. Their journeys and settlement in remote villages create a new sense of identity and force autonomous decision-making. Arizona Perkins, a northern Vermont woman in her mid-twenties whose diary occupies the most space in the book, arrived in Iowa in 1850, about to embark on her tour of duty. At first, just thinking of going West made "a shudder spread thro' my frame at the idea of going *alone*. But it soon passed...and *faint* yet pursuing I'll go on." Religion provides the base for a new autonomy. Following Nancy Cott's work, Kaufman perceives the evangelical conversion experience as allowing "women to lean on God rather than on men," to "form new identities and a sense of purpose in a changing world." Religion and new experience together help to construct a stronger sense of self.

Both Kaufman and Riley see the new role demands and relationships of women in the West as sources of personal change. For Kaufman's teachers, organizing schools brings out new independence and organizational skills. Riley's wives learn to deal with Indians they meet as "guides, assistants, and purveyors of provisions far more often than...as enemies." In their task as providers for their families, these wives and mothers had to negotiate and barter with Indians for moccasins, buffalo robes and skins. They had to deal with the Indian women they used as domestic help. In turn, they nursed Indians and administered medicine. As a result of these contacts, Riley finds white women become more liberal and sympathetic toward Native Americans than did their husbands or brothers; as they moved out of their role as moral reformers these women were able to see the "other" more clearly.

Each of these books tells us more about white women on the frontier than we knew before, and each deserves serious consideration by feminists—and by anyone with an interest in the study of gender, ethnicity and power in the West. Reading each of the studies raises some of the same questions. Were women changed by the frontier experience? If so, were they changed in ways different from their menfolk? And finally, is the feminist perspective giving us a sufficiently broadly-based vision of the West or just an enlarged white version of the American frontier?

The Western frontier's transforming capabilities have been an issue in American historiography since Frederick Jackson Turner's essays were published in the 1890s. Recent feminist writing has recast Turner's question for Anglo-American women: did women going West simply bring with them the baggage of domesticity, True Womanhood and down-home racism, or did the West serve as a catalyst, liberating, energizing and democratizing their sex—transforming them into New Women, much as Turner claimed it created a New Man?



White Mountain Apache woman named "Na-tu-ende" or "Forty Horse Cayetra," daughter of "Brigham," c. 1883. From *Women and Indians on the Frontier*. (Photocredit: Ben Wittick, courtesy Museum of New Mexico)

TO DO:

1. Read the excerpts from a review of two books about women and the westward movement.
2. List 3 items of information you learned from the article.
3. Discuss why history books generally include so little information about women's roles in the west and about the perspectives of Native American women and men.
4. Read some journals or books about women in the west in the 18th and 19th centuries.

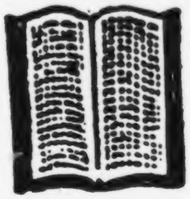
SOURCE: Women's Review of Books, October, 1985

WHAT IS HISTORY?

STUDENT ACTIVITY
Secondary

TO DO:

1. Read the excerpts below from the poem, "For Shushanna Rihn - Pat Swinton" by Marge Piercy.
2. Discuss the author's view of history as compared to the history generally presented in textbooks. Why do you think women are underrepresented in traditional history texts?



...Beyond official history of texts,
of bronze generals,
a history flows of rivers and amoebas,
of the first creeping thing
that shuddered onto the land,
a history of the woman who
tamed corn, a history
of learning and losing, a history
of making good and being had,
of some great green organism
gasping to be free...

... Sometimes
history that matters is seizing your own,
the old blood clots, the too short dresses,
the anguished masks of failures half
remembered like childhood fevers,
matchboxes from motels off freeways,
snapshots with faces torn out, letters
that said too much or too little,
and saying yes. Yes, I am the person
who acted, who spoke. I grow
from what I was
like a pitch pine after a fire
that pokes up green and bushy shoots
from the charred ground
where its roots spread deep and wide.
I grow from what I was,
more, not less, yes,
in me both egg and stone.
No, I am not a soldier in your
history, I live in my own tale
with others I choose to wake me in the morning,
to sit across the table in the evening,
to wipe my forehead, to touch
my hand, to carry in my throat
like a lullaby that murmurs
no, I do not fear you
and yes, I am not for sale.

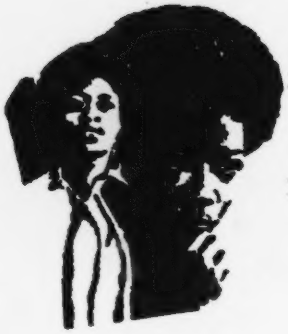
SOURCE:
Circles on the Water, Selected Poems of Marge Piercy, Alfred A. Knopf, N.Y., 1985, pp. 216-218.

STUDENT ACTIVITY
Secondary

FOLKLORE

TO DO:

1. Read the information below about folklore and Zora Neale Hurston and her collection of folklore from Florida in the mid-1930's.
2. Read the excerpts from the Introduction to Mules and Men, a volume of folklore collected by Zora Neale Hurston, reprinted on the next page.
3. Collect folklore from your classmates, your family or from older people in your community. Attempt to collect stories, riddles, superstitions, and jokes. Observe if there are differences among males and females. (Who is willing to tell stories and jokes? Is there a difference in the reactions of male and female students to story-tellers of the same or other gender?)



Zora Neale Hurston

ora Neale Hurston (1901–1960) was born in Eatonville, Florida, into the family of poor tenant farmers. After her mother died in 1910, she attended school only irregularly, and at sixteen, she ran away from her brother's home. In Baltimore, where she did domestic work, she also began to attend Morgan Academy (now Morgan State College) and to write. The following year, at Howard University, she met Alain Locke, editor of Opportunity: Journal of Negro Life, *who entered a story of hers in a contest. "Spunk" won second prize in 1925. Hurston traveled to New York and met Fannie Hurst, one of the judges, who offered her a place to live, a job as her secretary, and eventually helped her to get a scholarship to Barnard College. At Barnard, Hurston studied anthropology under Franz Boas and was encouraged to go back to Eatonville as an anthropologist, to investigate and record the folklore of the people with whom she grew up.*

In the thirties, she published three novels, Jonah's Gourd Vine *(1934),* Their Eyes Were Watching God *(1937), and* Moses, Man of the Mountain *(1939), as well as* Mules and Men *(1935), the result of her trip to Eatonville. In 1936 and 1937, she was awarded Guggenheim Fellowships to study folklore in Haiti. Following that, she published another volume of folklore,* Tell My Horse *(1938)*

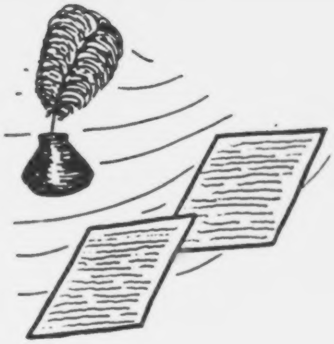
About Folklore: "Folk-lore," as Hurston uses the term, is all the learning or "lore" of a folk, a people: what is passed down through families or by groups of a particular age or gender, such as the young men who sit on Joe Clarke's porch or visit Hurston; stories and jokes or "lies," myths, legends, games, and many other forms of a people's oral culture. Folklore, especially when collected from many members of a particular society or culture, illuminates the consciousness of the people of that culture.

Only relatively recently have feminist folklore scholars become alert to the sex bias inherent in the collecting of folklore. In many societies, only men are allowed to tell the community's myths and legends. Even in our society, women usually don't tell jokes (especially those with sexual overtones), or are shy to do so, unless they are alone with other women. Unless one is aware of social mores that dictate which gender is allowed to tell what kind of story to which group of people, one might assume, for example, that Hurston *chose* to record only the "lies" or tales told by men.

Yet Hurston knew, and collected, folklore from women. In *Mules and Men*, as well as in her novel, *Their Eyes Were Watching God*, Hurston uses similar means to illuminate the social limitations placed on women as conveyers of a community's public store of folklore. She recreates the narrative circumstances of the collecting, something that few folklorists have done.

URCE: WOMEN WORKING: AN ANTHOLOGY OF STORIES AND POEMS, Nancy Hoffman and Florence Howe, the Feminist Press, 1979

FOLKLORE
(continued from previous page)



COLLECTING FOLKLORE: ZORA NEALE HURSTON

I was glad when someone told me, "You may go and collect Negro folk-lore."

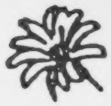
In a way it would not be a new experience for me. When I pitched headforemost into the world I landed in the crib of negroism. From the earliest rocking of my cradle, I had known about the capers Brer Rabbit is apt to cut and what the Squinch Owl says from the house top. But it was fitting me like a tight chemise. I couldn't see it for wearing it. It was only when I was off in college, away from my native surroundings, that I could see myself like somebody else and stand off and look at my garment. Then I had to have the spy-glass of Anthropology to look through at that.

As early as I could remember it was the habit of the men folks particularly to gather on the store porch of evenings and swap stories. Even the women folks would stop and break a breath with them at times. As a child when I was sent down to Joe Clarke's store, I'd drag out my leaving as long as possible in order to hear more.

Folk-lore is not as easy to collect as it sounds. The best source is where there are the least outside influences and these people, being usually under-privileged, are the shyest. They are most reluctant at times to reveal that which the soul lives by. And the Negro, in spite of his open-faced laughter, his seeming acquiescence, is particularly evasive. You see we are a polite people and we do not say to our questioner, "Get out of here!" We smile and tell him or her something that satisfies the white person because, knowing so little about us, he doesn't know what he is missing. The Indian resists curiosity by a stony silence. The Negro offers a feather-bed resistance. That is, we let the probe enter, but it never comes out. It gets smothered under a lot of laughter and pleasantries.

The theory behind our tactics: "The white man is always trying to know into somebody else's business. All right, I'll set something outside the door of my mind for him to play with and handle. He can read my writing but he sho' can't read my mind. I'll put this play toy in his hand, and he will seize it and go away. Then I'll say my say and sing my song."

SOURCE: From Mules and Men by Zora Neal Hurston, Reprinted from Women Working: An Anthology of Stories and Poems, by Nancy Hoffman and Florence Howe, 1979 by the Feminist Press.



WRITING FOR A VARIETY OF PURPOSES

Women writers have contributed a wide range of materials, from fiction to non-fiction, from poetry to prose, from literary works to historical studies.

TO DO:

1. Read the information below about the recent works of Elaine Hedges, a professor of English at Towson University. What kinds of writing has she produced in recent years? If you were to write non-fiction, what topics would you address?

2. During a one week period, survey a local newspaper, a national magazine, and a social studies text. Identify the percentage of women writers represented and list the topics addressed by these writers. In what areas do women seem to be underrepresented and overrepresented? Why do you think this is so?

Elaine Hedges, Professor of English and Coordinator of Women's Studies, is completing the comprehensive introductory essay for the 1865-1915 section of a two volume anthology of American Literature, *Reconstructing American Literature,* which will be published by D.C. Heath and Co. in December 1988. The anthology, which is designed for use in college survey courses, will be the first major anthology to "reconstruct" the traditional canon of American literature by including significant numbers of women writers, and of black, American-Indian, Chicano, and Asian-American writers as well. Professor Hedges has been a member of the editorial board for the anthology since work began on it in 1982 and is general editor for the 1865-1915 period.

A book, *Hearts and Hands: The Social History of Women and Quilting in the Nineteenth-Century,* coauthored with Julie Silber and Pat Ferrero, will be published in October 1987 by Quilt Digest Press of San Francisco. In November she will chair two sessions on women's sewing and quilt work and give a paper on her research into the role of quilting in women's lives at the annual meeting of the American Studies Association in New York City. She has also completed an article on "The Literary Rediscovery of Women's Needlework" for a collection of essays on women's writings to be published by University of Illinois Press.

In addition to directing the two year Ford Foundation funded project, "Writing for a Liberal Education," which will revise the required introductory composition course at Towson, and participating in the CCCC conference which is described in the article "Feminism and Writing" in this issue, Jan Wilkotz of the English department published "Games of Hide and Seek," a review of three novels by Elizabeth Taylor, in the July-August 1987 issue of *The Women's Review of Books.*

SOURCE:

Towson State University
Womens Studies Newsletter, 1988

WHAT DO POETS LOOK LIKE?

TO DO:

1. Read the poem below by Maryland poet Laurie Stroblas.
2. Discuss the images used in the poem to describe poets. What makes poetry different from prose?
3. Find a favorite poem by a female poet. Identify images or patterns used in that poem.

Sightings

"What do poets look like?"

Here is what to start looking for:
The starling easing from the branch,
and the branch, as it breaks
from its dry balance, careening
through luminous sky.
The sky as it gives gentle rise
to the bird, taking you
in with its flight
as the sun casts down,
fishing for praise.

One cannot be far away now.

They have been known
to speak without moving
their lips, voices thrown
into wood they've carved for mouthpieces.
They are said to resemble truck drivers,
making long hauls to another country.
Common thieves on buses, pocketing
the angle at which the body once sat.
You, or me,
nothing you've ever seen before.
Quick, the field glasses. Pencils are darting
like tongues across a desert. There,
through the hush of trees . . .

Again too late.
Starlings, flight.

282

Laurie Stroblas

SOURCE: Montpelier Plus 4, 1980-1984, Edited by Karen Arnold, Laurel, Maryland.

REFLECTIONS FOR DISCUSSION

AUNT ANNIE LEE

Your life has been a historical one.
One of the black woman and her struggle to live as an individual.

You have shed the knowledge of the world to us
through your immense expression to life.

You have shown us it is possible to live as a human being
regardless of the obstacles we encounter.
For an obstacle is only a ladder that excels us into greater heights.

Your life will always glow with the greatness of our heritage.
Although this abrupt end has taken you away physically.

You will be with us mentally, sharing with us thy grace.

Sleep peacefully, Aunt Annie Lee.

(Aunt Annie Lee died July 17, 1982)

Terry Presmont
Grade 12
Kennedy High School
Montgomery County, 1982

TO DO OR DISCUSS:

1. What do you think is meant by the phrase "An obstacle is only a ladder that excels us into greater heights?" What obstacles might Aunt Annie Lee, as a black woman, have faced in her lifetime?

2. Write a eulogy (statement of praise for someone who has died) for one of Maryland's notable women of the past

or

Write what you would want to say in a eulogy about one of today's Maryland women.

STUDENT ACTIVITY
Secondary

TO DO:

1. Read the article below by Maryland author, Phyllis Naylor, about writing "juveniles"--books for children.
2. Develop an idea for a children's book. Describe your basic ideas for a theme, plot, setting, and characters.
3. If you wish to, write (and/or illustrate) a short book for very young children.
4. Identify one of your favorite books as a younger child. Discuss what you remember most about it and what made it so enjoyable. Reread it and enjoy it again!
5. Read (or reread) a children's book by a Maryland woman author (see the list "Selected Works By Maryland Women Authors" in this packet). Write a review of the book as if you were writing for a children's literary magazine.

Writing For Kids

By Phyllis Naylor

YOU CANNOT TELL an author of juvenile books just by looking. We do not drive around with small bears dangling from our rear-view mirrors or ask for cocoa at cocktail parties. The stranger who responds, "Oh, how sweet!" when told we write books for children may be addressing an author who has just completed a teen-age novel about rape, murder, homosexuality or death by drowning. There are no taboos; the requirements are simply that the story be told with sensitivity and taste.

In fact, the stranger may be talking to a man who is a biochemist from 9 to 5, rides a motorcycle and has been divorced three times. We are a varied group. Many of us write for adults as well as children. We raise families, play the horses, sing madrigals or volunteer in soup kitchens, and are indistinguishable from the general population. Yet it has always been a mystery to us why the stranger who would never ask a pediatrician when he is going to practice on grown-ups asks when we are going to write for adults. It never seems to occur to him that the writing and illustrating of children's books is just another art form, as acceptable as choosing watercolors over clay.

I spend six hours a day putting words on paper. Usually I alternate between a humorous book and a serious one, or between an adult novel and what is called a "juvenile" in the trade. The same careful attention to words goes into children's books as into one for adults—the same agonizing over rhythm, structure, characterization and plot. Adult novels take more time to write because they are longer and the themes are often, but not always, more complex. For me, however, a picture book is the most difficult of all to write because of its simplicity. Every word just has to be there in exactly the right order.

Several years ago I wrote an allegory for teen-agers, "The York Trilogy," about coping with uncertainty. I had gone to England to research it, and was wrestling with the many strands of plot. There would be references to the Roman occupation of York, ghosts of Roman soldiers, gypsies, Huntington's disease, fear of nuclear annihilation, the Hundred Years' War and the Black Death, among others. Somewhere in the middle of all this I went to see a doctor about headaches. When he asked if I was under tension, I said, well, yes, it might have something to do with a deadline coming up. To which he replied, "But you write children's books! All you have to say is 'See Spot run. Here, Spot, here.' "

In some situations I am left speechless.

Characters, theme and place toss about in my head for months—often years—before I begin a book. Whether the story will be for children or adults depends on what voice seems right for that particular plot. I sometimes use the same theme and location for both an adult and juvenile book. My last adult novel concerned a church secretary in a fundamentalist denomination and how she managed to free herself from its suffocating restraints. Recently I wrote a teen-age novel about a preacher's daughter in the same southern town. My adult autobiography, "Crazy Love," dealt with the mental illness of my first husband. Fortunately, there were no children from that marriage, but I often thought, "What if?" and the "What if" found its way into a book I am writing now about a teen-age boy whose father is mentally ill.

For me, the most exciting part of writing is the moment a character comes to life on paper. There is no audience applauding, and it may be only a wisp of dialogue that does it, but it gives me a high that lasts for days.

Washington has one of the largest concentrations of children's book authors and illustrators in the country. On Nov. 19, as they do every year in honor of Children's Book Week, about 500 fans will gather for a luncheon at the Mayflower Hotel. There will be authors, artists, editors, photographers, librarians and other book lovers. There will be speakers (Ashley Bryan, of African folklore fame, and Newbery Award winner Cynthia Voigt) and the annual presentation of The Washington Post—Children's Book Guild Nonfiction Award (this year to Patricia Lauber). But the audience will be overwhelmingly adult, because this is an adult affair. Children's books are serious business.

Phyllis Naylor is president of the Children's Book Guild of Washington, D.C., and the author of about 50 books. First Hand is a weekly column written by people in the arts.

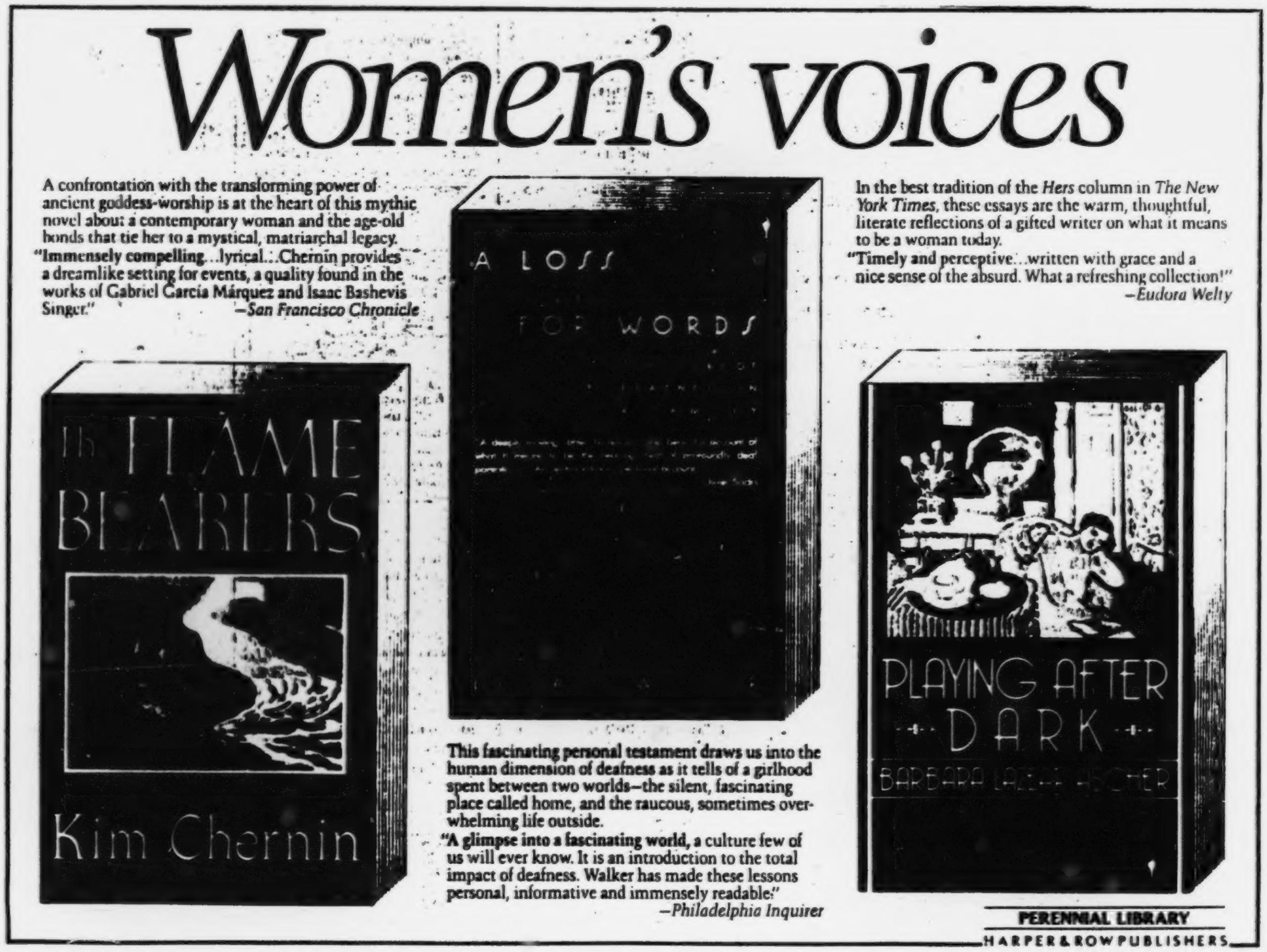
SOURCE: Washington Post
November 12, 1983

STUDENT ACTIVITY
Secondary

AUTHOR, AUTHOR!

TO DO:

1. Read the short sample "blurbs" below about recently published books by women authors.
2. Imagine that you have written a book. Give that book a title and write a blurb about it that your publisher could include in a catalogue or advertisement for that book.



Women's voices

A confrontation with the transforming power of ancient goddess-worship is at the heart of this mythic novel about a contemporary woman and the age-old bonds that tie her to a mystical, matriarchal legacy.

"Immensely compelling…lyrical…Chernin provides a dreamlike setting for events, a quality found in the works of Gabriel García Márquez and Isaac Bashevis Singer."
—*San Francisco Chronicle*

This fascinating personal testament draws us into the human dimension of deafness as it tells of a girlhood spent between two worlds—the silent, fascinating place called home, and the raucous, sometimes overwhelming life outside.

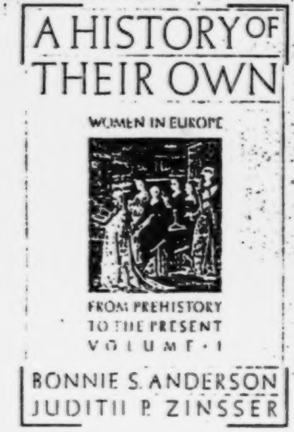
"A glimpse into a fascinating world, a culture few of us will ever know. It is an introduction to the total impact of deafness. Walker has made these lessons personal, informative and immensely readable."
—*Philadelphia Inquirer*

In the best tradition of the *Hers* column in *The New York Times*, these essays are the warm, thoughtful, literate reflections of a gifted writer on what it means to be a woman today.

"Timely and perceptive…written with grace and a nice sense of the absurd. What a refreshing collection!"
—*Eudora Welty*

PERENNIAL LIBRARY
HARPER & ROW PUBLISHERS

So Long, Robespierre


A HISTORY OF THEIR OWN
WOMEN IN EUROPE
FROM PREHISTORY TO THE PRESENT
VOLUME · I
BONNIE S. ANDERSON
JUDITH P. ZINSSER

Judith Zinsser and Bonnie Anderson: seeking Everywoman in Western Civ

NEW YORK, N.Y. "Who cares about the French Revolution, or the Middle Ages, or the Renaissance?" demands Judith Zinsser. The question seems odd coming from a European history scholar. But Zinsser and her colleague Bonnie Anderson have just published a ground-breaking two-volume work that makes the familiar landmarks and heroes of "Western Civ 101" mere footnotes to a new version of history—one told from a woman's-eye view.

"The Renaissance per se was not a significant event for women," Zinsser points out. "On the other hand, look at the index of our book and you'll see whole new categories of history—a long entry under childbirth and childbearing, for instance."

A History of Their Own: Women in Europe from Prehistory to the Present is neither lifestyles of the historically rich and famous nor a chronology of notable (read male-dominated) events. Instead, the authors have tried to show how ordinary women lived "as the 'history' that excluded them unfolded." Choosing to view the past through lenses of rather than by dates or events, they have linked women through the ages under sweeping chapter headings. "Women of the Fields" covers the peasant woman's world from the 9th to the 20th century; "Women of the Castles and Manors" discusses noblewomen from the 9th to the 17th century.

Colleagues appreciate their woman-centered methodology. "It's a remarkable work of scholarship," says Patricia Labalme, associate director of the Institute for Advanced Study in Princeton, New Jersey. "The authors have structured a new approach to history in order to give women a sufficient place in it."

When they began the project 10 years ago, Zinsser, who is in the Humanity Department of the United Nations' International School in New York City, and Anderson, an associate professor of history at Brooklyn College, took a conventional approach to their subject: "We started writing about the Greeks and Romans . . . one took the Renaissance, the other the Reformation," Zinsser recalls. "And what There would be pages and pages with no women, then suddenly there'd be fourteen nuns burned in a Viking raid, or a Roman Empress would pop up. We realized that if you tell history in the traditional way, you can't talk about the women; they disappear."

Although *A History of Their Own* deliberately focuses on "the lives of ordinary women," it does resurrect some fascinating lost women. Hildegarde of Bingen, a German mystic of the 12th century, was also learned in science, medicine, and music; declared a prophet by the Catholic church, she dared to speak out against corrupt popes and kings. Another "lost woman," the Marquise du Deffand, presided over an 18th-century Parisian salon. Noted for her wry aphorisms, Deffand once commented, "There is only one misfortune in life, that is, being born."

A History of Their Own seems calculated to incur the wrath of Education Secretary William Bennett, already fuming about the "assault on Western culture" by universities attempting to mainstream women and minorities into "Western Civ" curricula.

Does this bother the authors? "Our great dream is that instead of using the old traditional text for Western Civilization, classes use our book and supplement it with *men's* history," says Judith Zinsser.

—Nancy Wartik

TO DO:

1. Read the article above about the writing of a new history text.
2. Discuss why women's contributions have been underrepresented in traditional history texts.
3. Survey a high school history text. Note how many women are included.
4. Look through textbooks used in your classes. How many have been written or edited by women?

SOURCE:

Ms. Magazine, October, 1988.

TO DO:
1. Read the sample announcement below.
2. Find out the name of a local woman author from your librarian or the Speakers List in this packet. Invite that woman to speak at your school. Write an article for the school newspaper about the talk.

TRIUMPH
OVER OPPRESSION

Nien Cheng (right) with her daughter, Meiping, at their home in Shanghai, 1964.

Nien Cheng, author of *Life and Death in Shanghai*, a bestseller which *The New York Times* called one of the best books of 1987, will be speaking at the Performing Arts Center on the Rockville Campus of Montgomery College on March 8, 1988, at 11:00 a.m. The book chronicles her arrest by the Red Guards during China's Cultural Revolution, her six-year ordeal in solitary confinement when she refused to confess to false charges of spying for the West, and her eventual release and resettlement in Washington, DC. Nien Cheng's account of her psychological resistance to the pressures of thought reform is an inspiring testament to the ability of the human spirit to triumph over oppression.

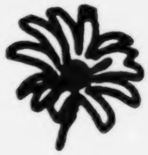
Maureen Bunyan of WUSA, Channel 9, will introduce Ms. Nien Cheng.

"Her memoir is told in a voice of calm defiance that leaves one all the more astonished at the ecstatic irrationality of her persecutors, the mindlessness of the entire movement and the triumphant spirit that made Mrs. Cheng an adversary hordes could not defeat. To read her book is to experience humiliation, terror, despair, anger and hope and, at last, to gain a deep understanding of the value of the sovereign individual in a mobbish work."

The New York Times Book Review,
December 6, 1987.

Co-sponsored by Integrating Women Into the Curriculum Committee and International Education Committee, Subcommittee on Cultural Exchange

INDIVIDUAL AUTHOR PROJECT



Individual Author Project

The purpose of this project is to encourage each of you to read and find out about one particular author in some depth. Read the author's writings and some other person's criticism and/or comments (if you wish) about her and her work. Investigate biographical information; examine her techniques of writing—her style. In other words, get to know the writer and her work. Then, respond to your writer in several different ways, each of which should demonstrate a sensitive acquaintance with her.

1. *A five- to seven-page critical essay.* This analytical writing, though it may consider biographical information, need not consult critical sources. You are the critic here. Your paper may be an analysis of any aspect of the writer's work.

2. *Some example of emulation of the writer.* Select a technique or an element of your author's style and emulate it—see what you can learn from her. For example, your paper on Edith Wharton this week is emulating a technique; if you work on a poet, you may write a poem using similar image patterns, verse patterns, etc.

3. *"A creative focus."* Respond in some imaginative, creative way to your writer's work and her person. You may respond in some piece of your own writing, or you may respond in another medium: photography, painting, dance, music. (If you select a medium that involves performance, we'll arrange an audience.)

Schedule:

1. (Date)—*A prospectus.* In about one page, explain to me who you have chosen and what you plan to read. The amount of reading will vary according to the author. Several short novels, one or two novels, plus short stories, one or two novels plus an autobiography or biography, poetry. The amount and type of work will be discussed with me.

2. (Date)—*An outline.* I want a clear plan of the critical paper you are writing, plus a complete bibliography of your work thus far; in addition, I want some idea of the technique or stylistic element you are planning to emulate and some idea of the "creative response" (I choke on this term) you are planning.

3. (Date)—*Entire project due.* Bind all of your work into a folder with a complete bibliography of the sources you have consulted and books, articles, etc., that may be consulted for further study.

Suggestions for collateral reading and individual author project:

1. Jane Austen—*Pride and Prejudice; Sense and Sensibility; Persuasion; Northager Abbey*
2. Elizabeth Bowen—*The Death of the Heart;* short stories
3. Charlotte Brontë—*Jane Eyre; Villette*
4. Emily Brontë—*Wuthering Heights*
5. Willa Cather—*My Antonia; Death Comes for the Archbishop; A Lost Lady; The Song of the Lark; The Professor's House*
6. George Eliot—*Middlemarch; The Mill on the Floss; Adam Bede*
7. Ellen Glasgow—*Barren Bround; Vein of Iron; The Woman Within*
8. Zora Neale Hurston—*Dust Tracks on the Road; Jonah's Gourd Vine*
9. Shirley Jackson—*We Have Always Lived in the Castle; The Haunting of Hill House; Life Among the Savages;* short stories
10. Sarah Orne Jewett—*The Country of the Pointed Firs*
11. Doris Lessing—*The Golden Notebook; The Summer before the Dark; Martha Quest;* short stories
12. Carson McCullers—*The Member of the Wedding; Reflections in a Golden Eye; The Heart is a Lonely Hunter*
13. Iris Murdoch—*Flight from the Enchanter; A Severed Head; The Sandcastle*
14. Flannery O'Connor—*Wise Blood;* short stories
15. Joyce Carol Oates—*The Wheel of Love; Them; Wonderland; Expensive People*
16. Dorothy Parker—short stories; poetry
17. Ann Petry—*The Street;* short stories
18. Katherine Anne Porter—*Flowering Judas; Pale Horse, Pale Rider; Ship of Fools*
19. Muriel Spark—*Memento Mori; The Girls of Slender Means*
20. Gertrude Stein—*The Life of Alice B. Toklas; Ida; Three Lives*
21. Eudora Welty—*Golden Apples; The Optimist's Daughter; Losing Battles*
22. Edith Wharton—*Ethan Frome; The Age of Innocence; A Backward Glance*
23. Virginia Woolf—*To the Lighthouse; A Writer's Diary;* essays; *A Room of One's Own; Virginia Woolf,* a biography by Quentin Bell
24. Poetry by—Sylvia Plath; Anne Sexton; Denise Levertov; Diane Wakoski; Amy Lowell; Emily Dickinson; Elizabeth Bishop; Louise Bogan; Marianne Moore; Muriel Rukeyser; Adrienne Rich; Nikki Giovanni; Gwendolyn Brooks

SOURCE: High School Feminist Studies, Compiled by Carol Ahlum and Jacqueline Fralley, Edited by Florence Howe, The Feminist Press, N.Y., 1976 (pp. 78, 79, 94, 96)

PUBLIC SPEAKING: A TOOL FOR CHANGE

Public speaking is a tool that can be used to inform, persuade, and help to bring about change.

SOJOURNER TRUTH

Sojourner Truth was an amazing woman. She was born a slave but ran away from her master when she was an adult. She decided to spend most of her life fighting for the freedom of the slaves, and for the rights of women. While Sojourner Truth was never taught to read or write, she was able to use language so beautifully, in making speeches, that thousands came to hear her.

Every time she went around the country, speaking against slavery, she faced great danger and possible death. People in favor of slavery would throw stones at white or black abolitionists (abolitionists were people who wanted to do away with slavery), and threaten to kill them. When she was almost 70-years-old, she went to a town in Indiana to speak. A mob of people who wanted to continue slavery threatened, "If Sojourner Truth tries to speak in the town hall, we will burn down the building." Sojourner Truth was not frightened. She said, "Then I will speak upon its ashes."

Sojourner Truth believed that women should be treated equally with men. Once she was attending a women's rights meeting. A man in the audience stood up and said that men were superior to women. He said that women couldn't manage without help from men. Finally, Sojourner Truth went to the platform and asked to speak. She was given permission. This is part of what she said:

> What's all this here talking about? That man over there say that women needs to be helped into carriages, and lifted over ditches, and to have the best place everywhere. Nobody ever helps me into carriages, or over mud puddles, or gives me any best place, and ain't I a woman? Look at me! I have plowed, and planted, and gathered into barns, and no man could head me—and ain't I a woman? I could work as much and eat as much as a man (when I could get it), and bear the lash as well—and ain't I a woman! I have borne five children and seen them most all sold off into slavery, and when I cried out with a mother's grief, none but Jesus heard—and ain't I a woman?

When she finished her speech, there were loud cheers as she walked back to her seat while many rushed to shake her hand.

TO DO:

1. Read the information below about Sojourner Truth and discuss the excerpts from her speech at a women's rights meeting. Discuss why you think her message was well received.
2. Find and report about speeches by other historical and contemporary women. Dramatize parts of their speeches (Note: check your school media center and public library for recordings of speeches)

SOURCE:
Winning Justice For All, Council on Interracial Books for Children

TO DO:
1. Read the description below for a high school Elements of Literature course.
2. List 5 ways you could include studies of women writers in this course.

ELEM LIT
104300

Title of Course

Elements of Literature

Description

This required semester course will give students the chance to explore kinds of literature and to learn more about how literature is written. Students will also have useful language and writing experiences.

Course Topics Or Objectives To Be Presented

This course will assist students to:

- use context clues as keys to definitions of words
- identify types of narrative points of view
- compare the characteristics of various literary genre
- write a variety of paragraphs about their reading
- use biographical reference materials as aids in research
- list unfamiliar words in works of literature and learn the spellings and meanings of these words
- utilize mass media as a source of biographical information
- list examples of the influence of mythology on language
- use prefixes, suffixes, and root words as keys to definitions of words
- describe attributes of major and minor characters
- utilize a writing checklist
- use group revision techniques

SOURCE: Course Description from
Prince George's County Public
Schools Division of Instruction,
1987

STUDENT ACTIVITY
Secondary

WOMEN AND POETRY

A WORLD VIEW

The earliest known writer in the world was a woman—Enheduanna, a Sumerian moon priestess from the middle of the third millennium B.C. Not only do we have forty-three magnificent poems by her, but also the ancient texts, for they survive on sculpted cuneiform tablets. We even know her appearance, for a detailed relief sculpture of her face survives on a limestone disk.

The one art in which women have always excelled is poetry. In the other arts, few works produced before the nineteenth century have been preserved. In poetry, from the earliest periods, the highly developed civilizations of China, Japan, India, the Middle East, and Europe have produced important women poets. And in the oral traditions of Africa, the American Indian, Eskimo, southeast and central Asia, there have always been women's songs.

This is not to say that it was easy for women to achieve recognition in poetry. Yet while the other arts were virtually closed to them, poetry required little more than a writing instrument, paper or papyrus, and the possibility of having one's work copied by later generations.

An extraordinary example of loss occurs in Latin. We know that educated women (*doctae puellae*) painted and wrote poetry, yet we have nothing but six poems by Sulpicia (1st century B.C.), tacked onto the canon of Tibullus. The fact that enormous quantities of Latin literature have been preserved, yet virtually nothing by women, means simply that the work of women was not considered worth preserving. In China and Japan, however, women poets were highly esteemed, their works studied and copied, with the result that we have a large corpus of poetry by women from the Far East. And in Greece, Sappho—though later reviled by the Church—was held to be, as Plato wrote, "the tenth Muse."

The problem of voice in selecting women's poetry is persistent. Was "Anonymous" a woman? Some well-known poets, like Christine de Pisan, often wrote in the male persona.

TO DO AND DISCUSS:

1. Read the information above about women and poetry. Why do you think some cultures honored poetry by women and some ignored it? Why did some women poets use men's names or sign their work "Anonymous?"

2. Find and read some poetry by women from past centuries and different cultures--such as Enheduanna, Sappho, Yu Hsuan-chi, Li Chang-Chao, Al-Khansa, Mira Bai, Marie de France, Louise Labe, Sor Juana, Ine's de la Cruz, Anne Bradstreet, and Emily Dickinson. Compare these poems with those of 20th century Maryland women poets such as Lizette Woodworth Reese, Josephine Jacobs, Linda Pastan, Adrienne Rich, Lucille Clifton. Are any of the themes or subjects the same? Are any of the poetic forms similar?

3. Try writing a poem in the style of the woman poet whose work you enjoy the most.

SOURCE: A Book of Women Poets, Aliki and Willis Barnstone, Eds., Schocken Books, 1980, p. ii.

A HISTORICAL LOOK:

AMERICAN BLACK WOMEN AND POETRY

"...Remarkably, while heavily engaged in anti-slavery activities, (in the 18th and 19th centuries) free blacks contributed to American literature. In addition to their autobiographies and newspapers, free Negroes wrote poetry, novels, and plays. Some of the early literature lamented the existence of slavery and appealed to religion and morality as a basis for abolition. The eighteenth-century poetry of Phyllis Wheatley infrequently mentioned slavery or black oppression, but the picture changed dramatically in the nineteenth century.

Family separations, bloodhounds, chains, fear, crushed hopes, helplessness, sadness, and prayers to God for freedom were among the primary images in antebellum black poetry."

"...In poetry the black woman was Everyman's mother and more. Added to those traits universally ascribed to mothers, the black woman armed her child against racial hatred and the misery of segregation against all the forces designed to crush them. She was, as Langston Hughes wrote in The Weary Blues (1926), the personification of courage, endurance, and the indomitability of the human spirit. "Mother to Son" captured these qualities:

> Well, son, I'll tell you:
> Life for me ain't been no crystal stair.
> It's had tacks in it,
> And splinters.
> And boards torn up,
> And places with no carpets on the floor-
> Bare.
> But all the time
> I's been climbin' on,
> And reachin' landin's,
> And turnin' corners,
> And sometimes goin' in the dark
> Where there ani't been no light.
> So, boy, don't you turn back.
> Don't you set down on the steps
> 'Cause you finds it's kinder hard.
> Don't you fall now-
> For I's still goin', honey,
> I's still climbin',
> And life for me ain't been no crystal stair."

SOURCE:

Long Memory: The Black Experience in America, Mary Frances Berry and John W. Blassingame, Oxford University Press, 1982, pp. 91, 99.

STUDENT ACTIVITY

Secondary

BLACK AMERICAN POETRY: AN EXPRESSION OF THE TIMES

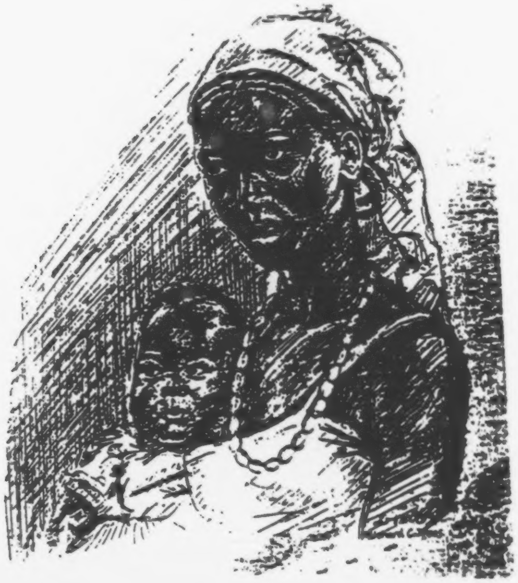
After the Civil War black American poets such as Maryland's Frances Watkins Harper reflected images of oppression of blacks – from family separation to the chains of slavery, to longing for freedom and equality - in their poetry.

TO DO:

1. Read the excerpt below from Frances Harper's 1858 poem "Bury Me in a Free Land." In it she is expressing why she wanted no slaves around her grave.

> I could not rest if I heard the tread
> Of a coffle-gang to the shambles led,
> And the mother's shriek of wild despair
> Rise like a curse on the trembling air.
>
> I could not rest if I heard the lash
> Drinking her blood at each fearful gash.

2. Discuss the images presented in the poem. What pictures come to mind when you read it? Why didn't Frances Harper want to be buried next to graves of slaves?



Art by
Richard C. Jones

STUDENT ACTIVITY
Secondary

BLACK WOMEN WRITERS

TO DO AND DISCUSS:

1. Name some black women writers. Why are you probably more familiar with the names of white male writers?

2. How do you think black women became writers when for so many years that blacks have lived in America it was a punishable crime for a black person to read or write?

3. Research information on Phyllis Wheatley, the first black woman in America to have poetry published. Discuss how she was able to overcome the barriers of being a black woman trying to gain recognition as a writer. Also research Maryland authors Frances Harper and Nora Zeale Hurston.

4. Read this quote by writer Alice Walker about the position of Black women writers and discuss Walker's meaning:

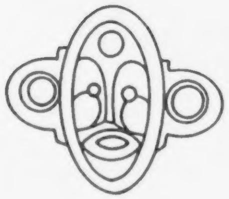
   Interviewer: Why do you think that the black woman writer has been so ignored in America? Does she have even more difficulty than the black male writer, who perhaps has just begun to gain recognition?

   Walker: There are two reasons why the black woman writer is not taken as seriously as the black male writer. One is that she's a woman. Critics seem unusually ill-equipped to intelligently discuss and analyze the works of black women. Generally, they do not even make the attempt; they prefer, rather, to talk about the lives of black women writers, not about what they write. And, since black women writers are not, it would seem, very likable -- until recently they were the least willing worshippers of male supremacy -- comments about then tend to be cruel. [From Interviews with Black Writers, edited by John O'Brien, p. 201.]

5. Read the information given below about Maryland author Lucille Clifton's poetry, and then read her poem, "Turning." What do you think these writings reflect about her feelings of being a black woman?

Her poems often describe the ugliness and bitterness resulting from racism, yet they present an optimistic and life-affirming point of view, which often becomes a celebration of herself and the lives of other Black individuals. As she says of herself, "I am a Black woman and I sound like one."

SOURCE: Adapted from Breaking the Silence, Women's Educational Equity Act, 1979



turning into my own
turning on in
to my own self
at last
turning out of the
white cage, turning out of the
lady cage
turning at last
on a stem like a black fruit
in my own season
at last

6. Discuss the quotes below. What do they reflect about the authors' heritage? How do they compare with Lucille Clifton's poem, "Turning."

We are a people. A people do not throw their geniuses away. If they do, it is our duty as witnesses for the future to collect them again for the sake of our children. If necessary, bone by bone.

Alice Walker

I am a black woman
the music of my song
some sweet arpeggio of tears
is written in a minor key
and I
can be heard humming in the night
can be heard
humming
in the night

Mari Evans

Nineteenth-Century Black Women Writers

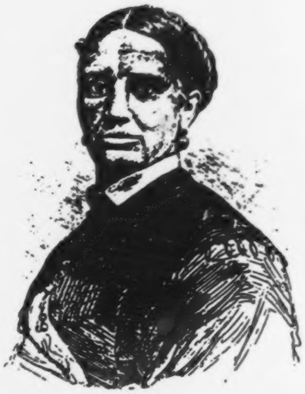
Narratives and Journals are important sources of information about the lives of women. These books provide special insights into the experiences of black women in the 19th century.

Collected Black Women's Narratives

Introduction by **Anthony G. Barthelemy**, ***Louisiana State University***

Spanning the years from 1853 to 1902, these autobiographical narratives give us keen insight into four vastly different lives. Nancy Prince, born free in Massachusetts in 1799, tells of her exotic travels to Europe, Russia, and Jamaica. Susie King Taylor, who gained her freedom by escaping behind Union lines with her family in 1862, records her experiences as teacher, laundress, and nurse with the Union army, and her later experiences during Reconstruction. *The Narrative of Bethany Veney* documents Veney's years in slavery and in freedom and her spiritual growth throughout her life. And Louisa Picquet, who was granted her freedom in the late 1840s by the man who held her as slave and concubine, focuses on her life as sexual victim and on her efforts to buy her mother out of slavery. The common struggle for security unites the narratives of these four heroic women, who all sought to maintain dignity and independence in an increasingly violent and consistently racist America.

36[illegible]



Behind the Scenes.

Or, Thirty Years a Slave, and Four Years in the White House

ELIZABETH KECKLEY

Introduction by **James Olney**, *Louisiana State University*

Part slave narrative and part memoir, this fascinating autobiography describes one woman's life as a slave and, subsequently, her four years in Abraham Lincoln's White House during the Civil War (1861–1865). To Mrs. Lincoln, she was known as "Lizabeth"; to Lincoln, "Madam Elizabeth"; to Mrs. Stephen Douglas, "Keckley"; and to everyone else, "Lizzie." Through the eyes of this black woman of many names—a seamstress and dressmaker who was only a few years removed from being a "slave for life"—we see historical figures and events ranging from the Lincolns in their private chambers to the return to Richmond after the fall of the Confederate capital.

The Journals of Charlotte Forten Grimké

CHARLOTTE FORTEN GRIMKÉ

Edited by **Brenda Stevenson**, ***University of Texas at Austin***

These diaries recount the life of Charlotte Forten Grimké (1837–1914), scholar, reformer, teacher, and writer. Born into an affluent and politically active black family, Charlotte Forten Grimké here describes her privileged childhood years in Philadelphia and Salem, Massachusetts, her sporadic teaching career, her involvement with the antislavery movement, her eighteen months teaching the contraband slaves of the South Carolina Sea Islands during the Civil War, and her later work as a poet and essayist. Thanks to Charlotte Forten Grimké's keen observations and meticulous accounts of the people and events that shaped her life, her journals provide a unique and personal view of the Civil War and Reconstruction eras. Today they remain a vivid chronicle of one woman's struggles and accomplishments during this most important period in U.S. history.

SOURCE:
Schomburg library of Nineteenth
Century Black Women Writers, 1988

SAMPLER: WRITINGS BY CONTEMPORARY MINORITY WOMEN WRITERS

The list below is a sampling of some writings by contemporary minority women writers in the U.S. These works could be incorporated into high school literature classes.

Booklist

Dexter Fisher, ed., *The Third Woman: Minority Women Writers in the United States* (Boston: Houghton Mifflin, 1980)
Gloria Anzaldúa and Cherríe Moraga, eds., *This Bridge Called My Back: Writings by Radical Women of Color* (Watertown, MA: Persephone Press, 1981)

Individual Authors (in order of presentation):
Maya Angelou, *I Know Why the Caged Bird Sings* (New York: Bantam, 1980)
Ntozake Shange, *For Colored Girls Who Have Considered Suicide/When the Rainbow is Enuf* (New York: Bantam, 1980)
———, *Nappy Edges* (New York: St. Martin's Press, 1978)
Leslie Silko, *Ceremony* (New York: Viking/Penguin, 1977)
Wendy Rose, *Lost Copper* (Banning, CA: Malki Museum Press, Morongo Indian Reservation, 1980)
Lucha Corpi, *Palabras de mediodía/Noon Words* (Berkeley: Fuego de Aztlan Publications, 1980)
Barbara Brinson Pineda, *Nocturno* (Berkeley: Fuego de Aztlan Publications, 1979)
Lorna Dee Cervantes, *Emplumada* (Pittsburg: University of Pittsburg Press, 1981)
Jessica Tarahata Hagedorn, *Dangerous Music* (San Fransisco: Momo's Press, P.O. Box 14061, 1978)
Nina Serrano, *Heart Songs* (San Fransisco: Pocho Che Publications, 1980)
Nicholasa Mohr, *In Nueva York* (New York: Dial Press, 1977)
Maxine Hong Kingston, *The Woman Warrior* (New York: Vintage, 1977)

Secondary Sources
Barbara Christian, *Black Woman Novelists* (Westport, CT: Greenwood, 1980)
Elaine Kim, *Asian American Literature* (Philadelphia: Temple, 1982)
Beth Miller, ed., *Women in Hispanic Literature* (Berkeley: University of California, 1983)

SOURCE: "Third World Women Writers in the United States: A course syllabus," Roberta Fernandez, Smith College, 1983 (Course syllabus is available from Maryland State Department of Education 301-333-2239)

Leslie Silko,
Laguna poet and novelist

Etched into the consciousness of Leslie Silko, one of the most profound and lyrical writers today, is the landscape of the Southwestern pueblos where, among the arroyos and dusty mesas, she was born and nurtured:

> *. . . Where I come from is like this*
> *the warmth, the fragrance, the silence*
> *Blue sky and rainclouds in the distance*
> *we ride together*
> *past cliffs with stories and songs*
> *painted on rock*
> *700 years ago.*

Since publication of her first short story in the New Mexico Quarterly *in 1969, Silko's finely crafted poetry and prose have been widely acclaimed. In 1974 she received a poetry award from the* Chicago Review *and in that year published* Laguna Woman, *her first collection of poems. Her work has appeared in* The Man to Send Rain Clouds, Voices of the Rainbow, Carriers of the Dream Wheel, I Am the Fire of Time, *and other collections.*

Ceremony, *Leslie Silko's remarkable first novel, published in 1977, has been hailed as "exceptional in its interweaving of individual and cosmic fates, a drama framed by the polarities of traditional Laguna and contemporary Western metaphysics." It deals with witchery, the idea in old Laguna stories that the forces of evil are at large. After participating in the white man's violation of the land and the Japanese people, Tayo, a shell-shocked Indian veteran of World War II, returns home to find destructiveness all around him. Whites assault the land for its commercially valuable natural resources. Internalizing the white man's view that Indians are worthless, alienated from land, family, and traditions, Tayo and his friends do battle with each other and themselves. In startling counterpoint, the malignancy within and around Tayo contrasts with the redemptive powers of the land, the old songs, and ancient holistic medicine. It is a work of startling honesty and beauty.*

Writers from different ethnic and cultural backgrounds will choose subject matter and language that reflects their life experience.

TO DO:

1. Read the introductory information below about Leslie Silko, a contemporary Native American (Laguna Pueblo) poet and novelist. Discuss how her background influences her writing.
2. Read an essay, story, novel, or poetry by Leslie Silko or another minority woman writer (see list on next page in this packet). Identify and list themes in the writing that reflect the author's culture.

Courtesy of Viking Press.

SOURCE:
The Third Women: Minority Women Writers of the U.S., Houghton Mifflin, 1980.

STUDENT ACTIVITY
Secondary

TO DO:
1. Note the materials written below by Hispanic women.
2. Find and read one of these books or books by other Hispanic women.
3. Write an essay telling how what you read reflected Hispanic culture or the author's Hispanic heritage.
4. Read materials by other ethnic writers - Asian, Native Americans, etc.

Hispanic Women Write

LITERATURE BY RENOWNED HISPANIC Women

by

ARTE PUBLICO PRESS

Rituals of Survival: A Portfolio of Women, by Nicholasa Mohr. 120 pages.
ISBN 0-934770-39-5. $7.50 (Available Fall 1984).

A collection of six stories about Puerto Rican women who manage to salvage self and spirit in the face of adversity in the New York jungle. These tales of triumph, pathos, humor, are masterworks from the winner of *New York Times* Best Book of the Year, The Jane Addams Book Award and *The Library Journal* Award.

Mujeres y agonías, by Rima Vallbona. 104 pages.
ISBN 0-934770-12-3; LC 81-68068. $5.00.

"With these stories Rima Vallbona has become one of the most able practitioners of the genre, not only in her own country (Costa Rica), but in all of Spanish America, where the short story has not been disdained, as in other countries, by the most important narrators." Luis Leal, University of California-Santa Barbara

Women Are Not Roses, by Ana Castillo. 64 pages.
ISBN 0-934770-28-X; LC 83-072580. $5.00

Ana Castillo is one of the most widely published and anthologized voices from the Hispanic experience in the United States. "Heretofore pretensions to and of virtue have presumed the nonexistence of woman's sexual desires and have generally silenced most poets on the subject. Among Chicanas, I believe (. . . Ana Castillo's . . .) is the first effort to break with that silence." Marisa Cantu *The Third Woman*.

Thirty an' Seen a Lot, Evangelina Vigil. 80 pages.
ISBN 0-934770-13-1; LC 81-68073. $5.00.

A first book of poems by the widely published San Antonio writer. A fellow of the National Endowment for the Arts and winner of the Coordinating Council of Literary Magazines' national award for poetry. "Vigil has tapped the uncertainty many have felt at the twilight of the seventies, and by expressing those doubts in the vernacular of the majority, she speaks not as a single, alienated intellectual, but as a spokesperson of a community now embarking on a new decade, into still uncharted—and often even frightening—directions." Elizabeth Ordóñez in *Revista Chicano-Riqueña*.

The Moths and Other Stories, by Helen Viramontes. 120 pages.
ISBN 0-934770-40-9. $8.00 (Available Spring 1985).

A first collection of finely crafted short stories by a widely published California writer. An in-depth study by Yvonne Yarbro-Bejarano introduces this beautiful collection.

Polvo del Camino, by Rima Vallbona. 132 pages. $7.50.

A collection of ten short stories and an epilog by the prize-winning Costa Rican writer who resides in Houston, Texas. "Los cuentos son un bello y original aporte a nuestra literatura." José B. Acuña.

Chants, by Pat Mora. 52 pages.
ISBN 0-934770-24-7; LC 83-070677. $5.00

A first book of poems about life in the Texas desert by an outstanding El Paso poet. "Like the desert, Pat Mora speaks with muted tones, weaves incantations; she invests her poetic space with magical figures, yet from her loneliness come as well fear, resentment and despair. But she learns the peaceful solitude of the desert. From their dialogue, words become blossoms, fragile in desert rhythms." Julián Olivares, *Revista Chicano-Riqueña*.

The House on Mango Street, by Sandra Cisneros. 80 pages.
ISBN 0-934770-20-4; LC 82-072278. $7.50.

An enchanting view of growing up in the city, as narrated in insightful and imaginative prose by this fellow of the National Endowment for the Arts and of the Karolyi Foundation

Woman of Her Word: Hispanic Women Write, edited by Evangelina Vigil. 180 pages. ISBN 0-934770-27-1; LC 83-072571. $12.00.

The latest expression in prose and poetry by the leading Hispanic women writers, along with an introduction by Evangelina Vigil and critical studies by Tey Diana Rebolledo, Luz María Umpierre and others. Among the forty writers represented are Ana Castillo, Sandra Cisneros, Sandra María Esteves, Nicholasa Mohr, Achy Obejas, Eliana Rivero, Carmen Tafolla and many others.

Sor Juana and Other Plays, by Estela Portillo Trambley. 208 pages.
ISBN 0-916950-40-9; LC 83-71141. $10.00.

Anthology of four major plays in English by the foremost Chicano playwright, winner of the National Award for Chicano Literature: *Puente Negro, Autumn Gold, Blacklight* and *Sor Juana*. At the heart of Portillo's work "is a view of both the chaos and the tradition against which the assertive woman acts and reacts, sometimes with success, sometimes not. The stakes are high; the battle lines are drawn. The struggle from oppression on the way to liberation is an arduous one, but one, Portillo seems to be saying, that must be attempted." Arthur Ramírez, *Revista Chicano-Riqueña*.

Noche en Vela, by Rima Vallbona. 240 pages.
Third Edition. LC Cr 863.44 R845n3. $7.50.

Novela de la autora costarricense que se ha enjuiciado así: "No es frecuente en las letras hispanoamericanas encontrarnos con una tan pulcra asimilación de los recursos del lenguajo y del nexo secreto que le da unidad y belleza, en una suma de factores que acusan una aptitud literaria y creadora de primer orden." Octavio Sallor Soler.

Las sombras que perseguimos, by Rima Vallbona. 184 pages.
ISBN 9977-23-017-X; LC 83-010. $7.50.

THE LAST OF THE MENU GIRLS, BY DENISE CHAVEZ. 180 pages. ISBN 0-934770-46-8
LC 84-072304 $8.50.
Comprised of seven interrelated stories that define the protagonist, Rocio Esquibel, as she herself takes stock of her family and society.

SOURCE:

Arte Pùblico Press
University of Houston,
University Park
Houston, Texas 77004

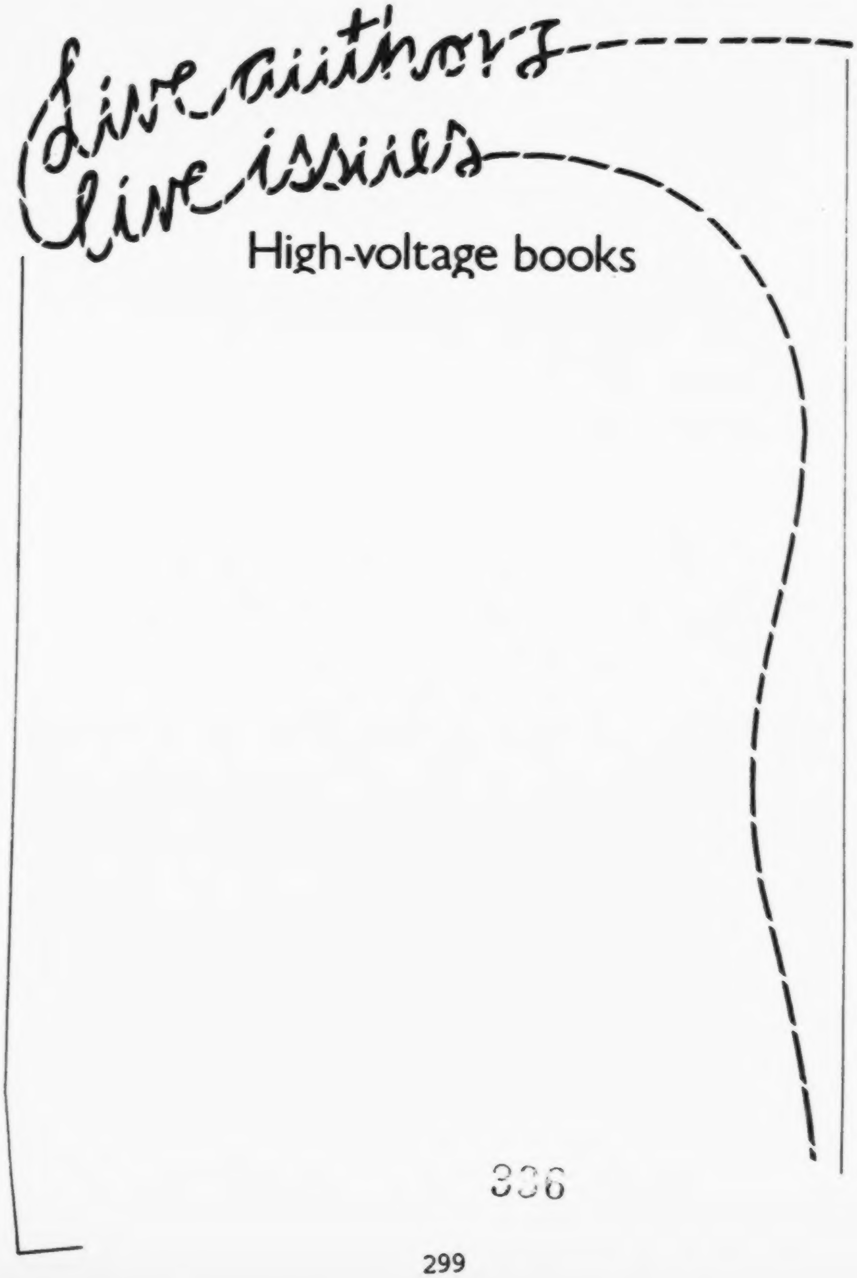
STUDENT ACTIVITY
Secondary

IN HER OWN WRITE

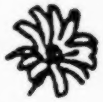
BOOK DISPLAY

TO DO:

1. With the help of the school's media specialist, create a display in the media center of women authors' works for Women's History Month.
2. Using the sample design below or designing your own, develop a flier to post, advertising the display.


Live authors
Live issues
High-voltage books

STUDENT ACTIVITY
Secondary



REVIEW OF books

TO DO:

1. Read the excerpt from a book review of Maryland author Anne Tyler's latest book.
2. Read the book Breathing Lessons, or another of Anne Tyler's novels and write your own book review.

The Meddler's Progress

BREATHING LESSONS
By Anne Tyler
Knopf. 327 pp.

By Wallace Stegner

IN THE 10 novels that preceded *Breathing Lessons*, Anne Tyler demonstrated that you don't need exotic or violent or sexy action to make a novel, and that your characters needn't be psychopaths or satyrs. All you need—all *she* needs—are ordinary people going about their everyday affairs in ordinary cities such as Baltimore. Her people, a Dickensian gallery of oddballs, innocents, obsessives, erratics, incompetents and plain Joes and Janes, all see the world a little skewed, but their author sees them with such precision and presents them with such amusement and lack of malice that they come off the page as exhilaratingly human. First they surprise us, then we recognize them, then we acknowledge how much they tell us about ourselves.

ILLUSTRATION BY LAURA COSTAS FOR THE WASHINGTON POST

Dinner at the Homesick Restaurant and *The Accidental Tourist* should have been hard acts to follow. Actually, so sharp is Anne Tyler's eye and so inexhaustible the field of her observation, *Breathing Lessons* shows us a writer who should have had trouble matching herself, surpassing herself. And Maggie Moran, who dominates the new novel, is a purely Anne Tyler creation—a woman with a cornpopper mind and an incorrigible capacity for self-persuasion, a scheming flibbertigibbet, a meddler whose misinterpretations and desperate cover-up lies belong in *Faulty Towers*, but whose essential goodness and capacity for affection make us want to comfort rather than kick her. Even while we wonder how her husband Ira has put up with Maggie for 28 years, we understand why the marriage has lasted, and will. Maggie's deviousness, underlain by emotional purposes as inexorable as heat-seeking missiles, is a form of innocence.

The central action of *Breathing Lessons* is a journey to the funeral of Max, the husband of Maggie's school friend Serena. All the friends who attended Max's marriage to Serena will be there for his funeral, and that very circumstance kicks Maggie's cornpopper into bursts of recollection, sentiment and regrets. But it is no straight-line journey. Since Maggie is involved, it is a journey of lost maps, detours, interruptions, quarrels, intimate conversations and reminiscences with strangers, cross purposes and the little white lies by which Maggie gets her way.

Wallace Stegner's latest novel is "Crossing to Safety."

Washington Post
Book World 9/4/88

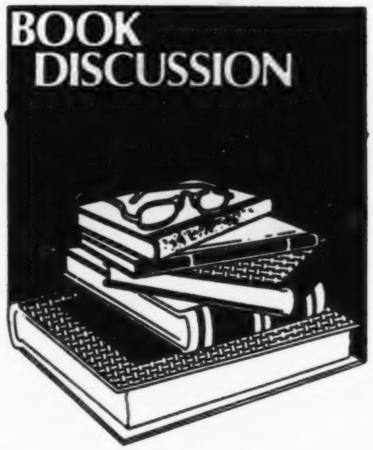
STUDENT ACTIVITY
Secondary

BOOKS IN REVIEW

TO DO:

After reading a book by a Maryland woman autnor, write a short essay defending one of the following statements:

1. This book should be in every English classroom library.
2. This book (if it has been published within the past 10 years) should be included in a best books of this decade list.
3. This book should be included in a recommendation for leisure and summertime reading.
4. This book should be included in a recommendation list for high school readers.
5. This book should be read by every thinking American.
6. This book should win an award.
7. This book should be read by every student who hates to read.
8. This book doesn't deserve its popularity.
9. This book reflects life as it really is.
10. This book... (topic of your choice)



WOMEN AND NEWSPAPER CAREERS

TO DO AND DISCUSS

1. Look at the figures below comparing numbers of women working for different newspapers. Why do you think the numbers vary so much from paper to paper? In which categories are women represented the most?...the least?

2. Survey the newspapers in your area. Make a chart or graph showing the numbers of women reporters, editors, publishers, etc., on each paper.

SURVEY OF FRONT PAGE NEWSPAPER STORIES
September 17-31, 1984 and January 7-20, 1985

NEWSPAPERS (ownership)	TOTAL STORIES*			LOCAL REPORTERS**		
	Total	Male	Female	Total	Male	Female
1. USA Today (Gannett)	135	79	56	132	77	55
%		58.5	41.5		58.3	41.7
2. Boston Globe (Globe Newspapers)	167	116	51	129	90	39
%		69.5	30.5		69.8	30.2
3. Atlanta Journal (Cox Enterprises)	103	72	31	86	55	31
%		69.9	30.1		64.0	36.0
4. Washington Post (Washington Post)	262	193	69	254	188	66
%		73.7	26.3		74.0	26.0
5. Detroit Free Press (Knight-Ridder)	183	135	48	139	98	41
%		73.8	26.2		70.5	29.5
6. Cleveland Plain Dealer (Newhouse)	115	89	26	113	87	26
%		77.4	22.6		77.0	23.0
7. Chicago Tribune (Chicago Tribune)	99	80	19	99	80	19
%		80.8	19.2		80.8	19.2
8. Wall Street Journal (Dow Jones)	85	69	16	85	69	16
%		81.2	18.8		81.2	18.8
9. Philadelphia Inquirer (Knight-Ridder)	179	146	33	143	117	26
%		81.6	18.4		81.8	18.2
10. Los Angeles Times (Times-Mirror)	260	214	46	257	211	46
%		82.3	17.7		82.1	17.9
11. New York Times (New York Times)	199	179	20	199	179	20
%		90.0	10.0		90.0	10.0

* Includes staff writers, wire service stories or other newspapers' reporters
** Staff writers only

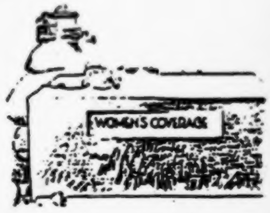
Women's Media Project, NOW Legal Defense & Education Fund, 202/429-7339, April 1985

STUDENT ACTIVITY
Secondary

TO DO

Read the following article
and complete the activities on the
next page.

New directions for news



Summary:
How did newspapers report issues of importance to women?

The summaries that follow are based on analysis of newspaper stories that appeared in 10 of the country's most outstanding newspapers, each of which cooperated in the project sponsored by George Washington University and funded by newspapers and newspaper foundations. To a limited extent the Associated Press also participated in the study.

In all, 4,500 stories were examined and of these 1,000 were coded and analyzed by computer.

DOMESTIC RELATIONS

During the three-year period, 1978-80, in which the Media project studied newspaper stories dealing with domestic relations law and the economic consequences, the federal government released surprising and vital information on the subject.

The study shows, however, that readers were not adequately informed of the facts reported by the U.S. on the difficulty and costs of collecting child support; on the percentage of mothers awarded child support; on the amount of the awards; on the percentage of divorced women awarded alimony, the amounts, and the difficulty of collecting; on the percentage receiving property settlements and the worth, and on the percentage of divorced women and their children living in poverty.

Local stories of individual families that would enable the public to understand the meaning of these facts for children, women and society were few.

There was practically no inquiry as to whether state domestic relations laws or their administration contributed to the problems and no discussion of the issues of public policy raised by the facts.

While the Denver Post, the Los Angeles Times, the Dallas Times Herald and the St. Louis Post-Dispatch are cited for certain exceptions, the general reportage is called shallow.

Because public policy issues inherent in the facts have not been resolved, the full report on Domestic Relations suggests story ideas. It asks the press to take responsibility for informing the public on the state and local level since state laws govern divorce and are administered by local judges and law enforcement officials.

THE NATIONAL WOMEN'S CONFERENCE, HOUSTON, 1977

The 10 papers in the George Washington University study recognized the newsworthiness of the event and sent reporters to Houston. Their stories were clear and well-played.

However, the reporting emphasized the emotional issues — abortion, ERA and sexual preference — almost to the total exclusion of substantial accomplishments at the Conference.

No paper reported in depth on the 25 planks of the Plan of Action which set goals of equality in many areas of women's lives, the lives, of course, of women newspaper readers.

Generally, the papers ignored background material available from several sources over a period of years. Just prior to the Conference these issues, and material backgrounding them, were the focus of the State Meetings for Women held in every state and U.S. territory, so that newspaper reporters should have been familiar with these concerns.

The Los Angeles Times and the St. Louis Post-Dispatch were rated best among the 10 papers; the Denver Post and Arizona Star, in second position.

THE UNITED NATIONS WORLD CONFERENCE FOR WOMEN, COPENHAGEN, 1980

With one exception (The *New York Times*), the papers in this study did not view the U.N. World Conference for Women as sufficiently newsworthy to send their own reporters to Copenhagen despite the fact the issues involved concerned half the world's population.

So the papers relied on wire services and, in a few cases, free lance writers. Unfortunately spot coverage by all the services focused on contention and conflict which was only part of the story.

In instances where wire service coverage was more thorough the stories were seldom used. Frequently, the wires were rewritten and condensed until these reports had little meaning.

Complex material was not explained.

Headlines accented the conflict even when the story attempted balance. Many headlines were distorted.

Solid accomplishments — adoption of a Program of Action and 48 resolutions, and the signing, by 52 nations and the United States, of the Convention on the Elimination of All Forms of Discrimination — were largely ignored.

Newspapers where the reportage approached — but did not reach — the goal of informing readers so they could understand the issues involved were: The Denver Post, Los Angeles Times, St. Louis Post-Dispatch and the New York Times. Reportage in the other papers was entirely inadequate.

LEGAL IMPACT OF THE EQUAL RIGHTS AMENDMENT

In general, one of the most fundamental, complex and controversial legal issues of the 1970s was not treated seriously by the newspapers in the study.

(The full text on this study reports a few exceptions — The St. Louis Post-Dispatch, in particular; The Arizona Daily Star and The Miami Herald.)

Of 2,129 clippings that were examined, only 50 stories were based on legally authoritative sources; as a result readers did not have information which would permit them to evaluate the merits of competing claims.

The intent of Congress, as expressed in the Senate Judiciary Report, the debate, and the hearings, the most authoritative sources for interpreting the proposed amendment, were seldom cited to support claims. The significance of the intent of Congress was never pointed out.

Another authoritative source, the views of constitutional experts on both sides of the issue, was under-reported.

Reporting was generally badly done. Hard questions were never asked. Statements went unchallenged. Opponents and proponents were not asked to justify their opinions on a legal basis.

No news analysis dealt with the contested points by presenting, side by side, the conflicting points by experts on constitutional law.

The report on this section of the project concludes as follows: "The ERA is again before the Congress. It is hoped that this report will help the press inform the public on a major question of public policy and at the same time provide needed understanding of our basic form of government."

PAY EQUITY

The expectation that the country's top newspapers would be on the cutting edge of an emerging issue proved wrong.

Only 34 news stories were submitted by eight of the papers during the 29 months time span of the study — January, 1978 to June, 1982. Of these 34 stories, only four examined the issue sufficiently so a reader could understand even partially the dimensions of the concepts of equal pay for work of comparable worth or comparable value.

Spot news coverage of events during that time (the National Pay Equity Conference, EEOC hearings and three important court rulings) was negligible.

Four overview stories, while stating the case for women adequately, failed to deal with the stand of business on this issue.

Papers which had access to supplemental news stories and good AP coverage, in the main, failed to print these stories.

Opportunities were missed by nearly all the papers to present the issue in terms of how women workers in their communities would benefit in their paychecks and in terms of what specific costs would be to industries in the papers' area.

ENFORCEMENT OF TITLE IX

In order to analyze how newspapers had informed their readers about enforcement of Title IX of the Education Amendments of 1972, this study requested clippings dealing with an important federal court case, WEAL v. WEINBERGER, and clippings concerning the report of the Civil Rights Commission on the Enforcement of Title IX. Also requested were clippings relating to the report of the Project on Equal Education Rights.

Three of the nine papers studied covered the court case; nine papers reviewed the Project on Equal Education Rights, but none of the papers reported on the Civil Rights Commission censure of the enforcement of Title IX, although an AP story on the report was available.

This study concludes the public was not informed of the dilatory and inefficient record of the Federal government in enforcing the laws prohibiting discrimination in education.

Particularly disappointing was the failure of any of the papers to follow up with local and state stories on the topics covered in the study of the Project on Equal Education Rights.

Equality in education, the report says, is one of the most important goals of the women's movement, a goal, according to national polls, approved by a large number of Americans.

To help newspapers better inform their readers about "the present state of public education with respect to sex discrimination" . . . and the "actions of the federal government with respect to enforcement," the author of the report suggests a number of pertinent state and local story ideas.

SOURCE: Women's Studies Programs and Policy
Center, George Washington University
Sept. 1983

(Continued on next page)

STUDENT ACTIVITY
Secondary
(Continued from previous page)

NEW DIRECTIONS FOR NEWS

'If the way newspapers have covered recent issues and events of importance to women can be taken as a measure of general performance, then it would seem papers have often failed to carry out their primary purpose.'

TO DO AND DISCUSS:

1. Read the information below about newspaper coverage of women's issues.
2. Monitor stories on the types of women's issues studied in the report. Evaluate the coverage of the stories using the guidelines.

WHAT ARE WOMEN'S ISSUES?

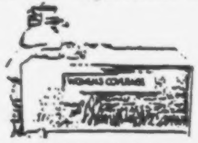
THE NEWSPAPER

Many young reporters now for one reason or another, do not want to be identified as a reporter of women's issues. To them and to many editors, the beat is regarded as a dead end, and at times, even one to be ridiculed.

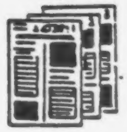
This idea may be due to a lack of understanding of the women's issue beat --- largely one of human issues. It includes: political participation, health, education, insurance, reproductive freedom, battered persons, vocational training, government training programs, displaced homemakers, military service, sports, welfare, food stamps, child care, Women Infants and Children (WIC), divorce, support payments, inheritance laws, rape, taxation, business, employment in non-traditional jobs and social security.

It was apparent in this study that the general assignment reporter, frequently chosen to cover such complex subjects, had neither the knowledge, interest nor understanding to do so adequately.

The need to re-establish this subject as a significant and esteemed area of reportage has come.



Guide in evaluating clippings



HOW WELL DID THE NEWSPAPER INFORM THE READER?

1. Did the newspaper consider the event newsworthy?
  a. Coverage in general?
  b. Staffing?
  c. Play of stories?
2. How did stories score on comprehensiveness?
  a. Were substantive issues covered sufficiently to give readers understanding?
  b. Was complex material explained clearly?
  c. What of depth of reporting? What was covered? What of importance was not covered?
3. Were stories balanced? Fair?
  a. Were sensational, emotional or confrontational aspects more fully covered than other aspects?
  b. Was there sufficient probing of less visible aspects (or issues)? Were these examined as closely as more apparent or spot aspects?

4. How well did the newspaper inform its readers as indicated by:
  a. Number of stories;
  b. Advance overviews;
  c. Spot news coverage;
  d. Follow up analyses;
  e. Amount of space given — this was considered only to a limited extent.
3. Would a reader be able to make informed judgments on the issues involved by reading this story or stories?

SOURCE: The Women Studies Program and
Policy Center of The George
Washington University,
Washington, D.C.
9/83

POSTSECONDARY

ACTIVITIES

IN HER OWN WRITE: WOMEN'S WORDS, WIT, AND WISDOM
POST SECONDARY EDUCATION ACTIVITIES

1. Invite a local poet or a campus faculty poet to a brown bag lunch poetry reading or early evening reading with a reception in appreciation of her work.

2. Have a student competition with a monetary prize or a book prize.

3. Encourage the campus book store to stock and display women's books. Pick specific titles for them to order.

4. Encourage the campus library to display women authors' works. Ask the campus librarian to prepare a bibliography of campus available women's works.

5. Distribute the bibliography of women's books available in the campus library to departments.

6. Ask the academic dean to encourage faculty to have discussions about women's writings in their classes.

7. Have a series of lectures by women authors about their works using a different topic each time, such as poetry, biography, novels, history, etc.

8. Have a panel discussion of women authors each with a different genre or with a specific theme.

9. Organize a study group to discuss women's works.

10. Publish a proceedings of all activities so there is a written record for future reference.

11. Show films written, produced, and/or directed by women and have a panel discussion following.

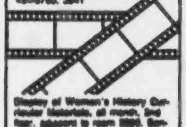
March

Women's History Month at College Park

1

Women's History Month Grand Kick-Off, 3:30-5:30 p.m., Maryland Room, Marie Mount Hall. Sponsored by the Chancellor's Commission on Women's Affairs. Guest speakers: Betty Collier, archivist for the Bethune Museum of the National Council of Negro Women; Jill Greenberg, past member of the Maryland Women's Commission that conceived idea for a State celebration of women; and Linda Shevitz, State Dept. specialist on sex equity and in charge of development of curricular materials in women's history. A reception will follow the presentations. Call Virginia Beauchamp for more information, 454-7016.

Tuesday Night Film Festival, 7:30 p.m., location to be announced. Sponsored by the Women's Center and the Consortium of Women's Studies Students. Call Ruta or Lisa for information, 454-6760, 3841



Display of Women's History Curricular Materials, all month, 3rd floor, adjacent to room 3226, Benjamin Bldg. Sponsored by M. Lucia James Curriculum Lab, College of Education. Call Pauline Pokorny for more information, 454-5467

Poster Display of Women in Civil Engineering, all month, ground floor east end of Engineering Bldg. Sponsored by Dept. of Civil Engineering. Call D.J. Goodings for more information, 454-6268.

Exhibit of Women's History Resource Material, through March 12, Hornbake Library Lobby. Sponsored by UMCP Libraries. Call Betty Day for more information, 454-2116

Display of Books By and About Women, all month, University Book Center's Lobby area. Sponsored by the University Book Center. Call Raquel Campos-Paulsen for information, 454-3841

3

Conference on 18th Century European Women of Letters, Isabelle de Charrière, 9 a.m.-5 p.m., McKeldin Library, Rm. 4125B. Sponsored by Dept. of French and Italian. Call Beatrice Fink for more information, 454-4303.

5

Performance by Split Britches, 7 p.m., Tawes Theatre. SB is a women's theater ensemble. The performance will be followed by a reception and panel discussion on feminist performances and audiences with Catherine Schuler, Evelyn T. Beck, John Fuegi and others. Sponsored by the Dept. of Communication Arts & Theatre and others. Call Catherine Schuler for ticket information, 454-4425.

7

Lecture by Jehan Sadat: The Daughters of the Nile: A Portrait of Egypt's Past, 1:30 p.m., Room 2203, Art/Soc. Bldg. Sponsored by the Center for International Development and Conflict Management. Call Jean Greenwald for more information, 454-7615.

WOMEN'S HISTORY

8

Feminist Internship Information Sessions, 10 a.m., Room 0119, Hornbake Library. Sponsored by Experiential Learning Programs, the two half-hour sessions will provide information on how to obtain internships. Call Suzanne Meng or Ronna Galez for more information, 454-4767

Exhibition: "150 Years of Feminism in Europe," Hornbake Library Lobby. Opening reception from 12:30-2:00 p.m. at which lectures will be given by Marie-Therese Dezarche and Evelyn T. Beck. Sponsored by the Maryland in Europe Program. The exhibition will run through April 4. Call Guy Tamsin for information, 454-2865.

Women's Consortium Film Festival, 8-10 p.m., "Islam and the Iranian Women" and "Global Assembly Line" at Funger Hall, George Washington University, Room 108.

9

Lecture by Kate Stimpson: "Women and Gender, 1988" 4 p.m., Room 2309 Art/Soc. Bldg. Sponsored by the Women's Studies Program and the Women's Center. Call Stephanie Prose, x3841, for more info.

Lecture by Alma Sallo: "Annette Brown: Moths and Evolution from the Turn of the Century," noon, Room 1400, Marie Mount Hall. Sponsored by the Entomology Dept. Call Shirley Dornes for more information, 454-3843.

10

National Women's Studies Association Open House, 12:30-2:30 p.m., Room 3311B, Art/Soc. Bldg. Help NWSA celebrate its new home. Call Carol Combs for more information, 454-3757

Mystery Tea: A Book-signing Party, 4 p.m., Physics Bldg. Lobby. Sponsored by the Physics Dept., the party honors first-time author Dorothy Sucher, a UMCP alumna, volunteer and spouse of Physics Professor Joseph Sucher. Sucher's newly published book, *Dead Men Don't Give Seminars*, takes place at a theoretical conference of physicists and features a middle-aged, savvy female detective. Call Mary Saffell for more information, 454-7463

11

Feminist Internship Information Sessions, 2 p.m., Room 0119, Hornbake Library. See March 8 listing for details.

21

Lecture by Shirley Chisholm. Watch for details in a later issue. Sponsored by the project on Women in Politics, Afro-American Studies, Dept. of Government and Politics, Student Government Assn., College of Behavioral and Social Sciences, Women's Center, Black Coalition, NAACP, Nyumburu Center and Panhellenic Council. Call Georgia Strasburg-Sorensen for information, 454-6681.

Women's History Month Walk-a-Thon, through March 25. Starting at noon in the Armory and into the afternoon, participants may engage in brisk walking in the one-, three- or six-mile categories. May be done in one full swoop or over several days. Registration fee: 50¢ (to cover the cost of awards presented to those who complete the race). Sponsored by the Dept. of Physical Education and Campus Recreation Services. Call Jean Hull for more information, 454-3197, or to register, call 454-2025.

22

Film Festival,
7:30 p.m. See March 1 entry for details.

23

Lecture by Martha Nell Smith: "Gender and the Poetics and Publications of Emily Dickinson," 12:15 p.m., Room 1102, Francis Scott Key Bldg. Sponsored by the College of Arts and Humanities. Call Charles Rutherford for more information, 454-6780.

Women's Consortium Film Festival, 8-10 p.m., "Pink Triangle" and "Silent Pioneers: Gay and Lesbian Elders," at the Marvin Center, George Washington University, Room 411

24

Lecture by Olwen Hufton: "Women and Crime in Early Modern Europe," 3:30 p.m., Room 3200, Art/Soc. Building. Sponsored by the History Dept. Call Ira Berlin for more information, 454-2783

Published Women's Lecture by Claudia Mills, noon to 1 p.m., Rossborough Inn. Sponsored by the AAUW and the Maryland University Club. Claudia Mills is a children's book author and editor for the Center for Philosophy and Public Policy. Cost: $8. Call Patty Jericho (454-3058) or Lois Schemmo (454-7996) for information/reservations.

25

Exhibition/Reception: UMCP Faculty Authors of Women's Studies Works, 4-6 p.m., Katherine Anne Porter Room, McKeldin Library. The publications' exhibition may be viewed through March 31. Sponsored by the UMCP Libraries. Call Donald Farren for more information, 454-4020

28

Panel Presentation: "Women in Communication: Past and Present Perspectives," 2 p.m., Room 1118, Journalism Bldg. Sponsored by the College of Journalism. Panelists will be graduate students Agnes Gottlieb (on "Pioneer Maryland Journalist Louise Malloy), Linda Childers (on "Women in Public Relations") and Amy Carroll-Tucker (on "Sex Stereotyping in Advertising"). Call Larissa Grunig (454-6636) or Maurine Beasley (454-6636) for more information.

29

Coffee House 7 p.m., West Gallery, Art/Sociology Bldg., with Toshi Reagon. Sponsored by The Women's Center

30

Musical Performances of Women's Work, 12:30-2 p.m., Tawes Recital Hall. Sponsored by the Music Dept., the event will feature performances by faculty and students. Call Suzanne Beicken for more information, 454-6669

Lecture by Psychologist Peter Rabinowitz: "Power, Dependency and the Paradoxical Treatment of Women Who Suppress Anger," noon-1 p.m., Room 0114, Shoemaker Bldg. Sponsored by the Counseling Center. Call Cindy Weaver for more information, 454-2932

31

Lecture by Georgia Strasburg-Sorensen: "Creating Peace: A Political and Personal Journey," noon, Room 2136, Mill Building. Sponsored by the Center for International Development and Conflict Management. Call Jean Greenwald for more information, 454-7615

◆◆ ◆◆ ◆◆

The following events are two of those being sponsored by the Women's Center at The University of Maryland College Park. For more information call 454-3841.

March 29, Coffee House, 7 p.m., West Gallery, Art/Soc. Bldg., Toshi Reagon.

March 7-18 and April 4-15, Display Case, "In Celebration of Famous Women," Hornbake Library.

WOMEN IN MATHEMATICS AND SCIENCE ... It All Adds Up

CAREER EXPLORATIONS and DISCOVERIES

A Seminar for Middle School Students

MONDAY, MARCH 7, 1988

UNIVERSITY OF MARYLAND
Baltimore County

Sponsored by
CHANCELLOR'S COMMISSION ON THE STATUS OF WOMEN
WOMEN'S WEEK PLANNING COMMITTEE
SGA - PROGRAM BOARD
CENTRAL REGIONAL CENTER FOR VOCATIONAL EQUITY

In Cooperation With:
LEARNING RESOURCES CENTER.
YOUNG SCHOLARS. OFFICE OF CONTINUING EDUCATION
OFFICE OF ADMISSIONS. UMBC BIOLOGY DEPARTMENT
UMBC CHEMISTRY DEPARTMENT. UMBC COLLEGE OF ENGINEERING

ACTIVITY
Postsecondary

10:00 a.m. Check-In
University Center - 3rd Flr. Lobby

10:30 a.m. **OPENING SESSION**

Ramona V. Arthur
Program Director
University Center

WELCOME TO UMBC

Ms. Constance Beims,
Assistant to the Chancellor
University of Maryland Baltimore County

FACULTY GREETINGS and REMARKS

Dr. Catherine C. Fenselau, *Chairperson*
Department of Chemistry

Ms. Susan Boyer, *Coordinator of Community Services*
Office of Continuing Education

11:00 a.m. **MORNING SESSION**
Campus Tours I - Group A and B (Chemistry Lab)

Mini-Workshop - "Math + Science = SUCCESS"

PRESENTERS:

Dr. Karen Skuldt, *Associate Director*
Math/Science Coordinator, Learning Resources Center

Ms. Susan Boyer, *Coordinator*
Community Services/Young Scholars Program
Office of Continuing Education

12:45 p.m. **AFTERNOON SESSION**

Campus Tour II - Group C and D (Engineering Lab)
Mini-Workshop - "SUCCESS"

2:00 p.m. **WOMEN IN MATH and SCIENCE:**
PRESENT AND FUTURE CAREER EXPLORATIONS

UMBC faculty, staff and alumni share insights on career opportunities and discuss personal experience in math, science and related disciplines

SPECIAL GUESTS:

Ms. Joan Donahue, *National Security Agency*

Ms. Diana Bailey, *Central Regional Center for Vocational Equity - Howard County*

3:00 p.m. **CLOSING SESSION/DEPART**

on our minds

A newsletter of the
Women's Studies Program
Towson State University
Baltimore, MD 21204

Fall 1987 Vol. I No. 2

Report on Towson's FIPSE Project

In the period since Towson officially completed its three year on-campus FIPSE project to incorporate materials on women into the curriculum, project members have been engaged in extensive local, regional, and national outreach work. The academic year 1986-1987 saw approximately twenty faculty from the project giving formal presentations and workshops at community and four-year colleges and at meetings of a variety of national professional organizations.

Work with community colleges in the Baltimore-Washington area was conducted under a dissemination grant from FIPSE (Fund for the Improvement of Post-Secondary Education), and sessions were held at Anne Arundel, Prince Georges, Montgomery, and Harford Community Colleges and the Community College of Baltimore. The sessions, which ranged from half- to full-day meetings, usually included both formal introductory presentations that defined the large issues involved in curriculum transformation, and informal workshops or small group meetings in which, with Towson faculty as consultants, community college faculty identified more specific issues in their disciplines or subject areas that need to be dealt with in the process of curriculum change. Nine members of the Towson project also gave presentations and held workshops at the annual meeting of the Association of Faculty for the Advancement of Community College Teaching (AFACCT), which was held in the spring of 1987.

During the Fall 1987 semester, work will be undertaken with Dundalk, Howard, and Catonsville Community Colleges, and follow-up work with the colleges visited last year will also be pursued during the current academic year.

Increasingly, Towson project faculty are being invited to discuss issues of curriculum transformation at four year colleges as well. In June 1986 Sara Coulter and Judith Beris served as consultants to a committee dealing with curriculum reorganization at Gettysburg College, Gettysburg, Pa. Project directors Coulter and Elaine Hedges gave a full-day program on curriculum change to the faculty of the University of Richmond in May, 1987, and together with Dan Jones of the English department participated in a two-day retreat in Chestertown, Md. with members of the liberal arts and business faculties of the University of Baltimore, to discuss ways of integrating materials on women into a set of core courses that the school is currently designing. After this June meeting a follow-up meeting was held in August with the University of Baltimore School of Business, with Sara Coulter and Linda Mahin of the English department as consultants. In September 1987 Elaine Hedges addressed the Goucher College humanities and social science faculties on issues of curriculum change. During the academic year 1987-1988 Towson faculty will be official consultants for a project at the College of Notre Dame in Baltimore, which has received a grant from the Association of American Colleges. Under the terms of the grant, workshops will be held for fifteen faculty who will read in the content and theory of the new scholarship on women and revise syllabi. The year-long project will begin with presentations by Sara Coulter and Elaine Hedges at a meeting in October.

Towson's outreach work with two and four year colleges makes it clear that curriculum change projects must be designed to fit the individual nature and resources of each institution, and that institutions need to make long-term commitments to faculty development projects if the complex work of curriculum integration is to be successful. (For an example of such long-term work, see the article in this issue on Montgomery College by Myrna Goldenberg.) It is also apparent that educational institutions are currently addressing a variety of issues, including general education, the question of a core curriculum, international education, teaching methods, minority issues, writing across the curriculum, career preparation, and excellence, and that the need for developing materials and perspectives on women can and should be introduced into all these areas.

For more information contact:

Elaine Hedges or Sarah Coulter
Towson State University
301-321-2860

MONTGOMERY COLLEGE
STEERING
COMMITTEE
ON
INTEGRATING WOMEN INTO THE
CURRICULUM

Third Wednesday Lectures

Fall Series

American Women: Agents of Change

September 16, 1987	Chronology Revised: The Impact of Women on American History and Vice Versa Rockville Campus, Room 210, Humanities Building 2:15 p.m.
October 21	Women Reformers: Quiet Revolutionaries Takoma Park Campus, Room 204, Resource Center 2:15 p.m.
November 18	Female Politicians: From Stanton to Schroeder Germantown Campus, Room 104, Science Building 2:15 p.m.

Lectures by Elisabeth Griffith, author, historian, feminist leader and activist. Dr. Griffith is the author of *In Her Own Right: The Life of Elizabeth Cady Stanton* (Oxford, 1984), voted one of the best books of 1984 by the editors of the *The New York Times Book Review*. She is at work on a major history of the equal rights amendment, to be published by Random House, spring, 1988.

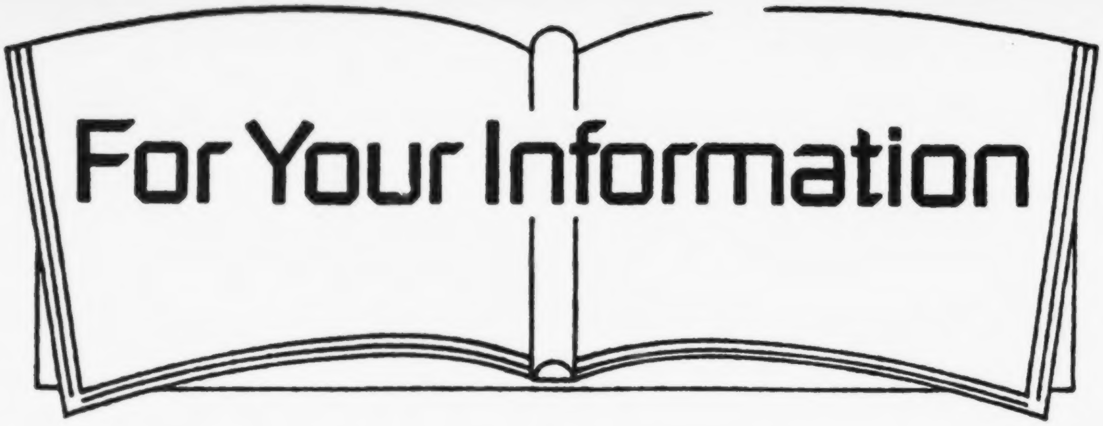
Dr. Griffith is an adjunct professor at American University, a member of the Society of American Historians, a former national officer of the National Women's Political Caucus, a board member of the Women's Campaign Fund, and a member of the advisory boards of Planned Parenthood of Northern Virginia, the National Abortion Rights Action League PAC and the Women's Center of Northern Virginia.

She was educated at Wellesley College, receiving a bachelor's in 1969; Johns Hopkins University, master's in 1974; and American University, doctorate in 1983, where she was selected as the outstanding graduate student. She has also lectured at Harvard's Kennedy School of Government.

For additional information, contact the Affirmative Action Office, 279-5276.

COMMUNITY AND WORKPLACE ACTIVITIES

March is
Women's
History
Month!



For Your Information

Please complete this form to provide information for educators, community groups, and the general public about events during Women's History Month. Thank you!

MARYLAND WOMEN'S HISTORY MONTH
MARCH, 1989

Organization:

Scheduled Events

Activity	Date and Location

Contact Person:

Return by Febuary 1st to Linda Shevitz, EOO, Maryland State Department of Education, 200 West Baltimore Street, Baltimore, Maryland 21201 (301-333-2239)

MARYLAND WOMEN'S HISTORY MONTH

SUGGESTED COMMUNITY ACTIVITIES - 1988

Why a National Women's History Month? Academic reviews of the most popular high school U.S. history textbooks reveal that less than 11% of their content deals with women! This version of history depicts women as passive non-participants in the events of the world. National Women's History Month (NWHM) provides a positive beginning for reclaiming the rightful place of women in the school curriculum and in the community's consciousness. By recognizing and celebrating NWHM, the community is afforded the opportunity to learn from our heritage of courageous and dedicated women, and schools are encouraged to incorporate women's history into all aspects of the curriculum.

This year's NWHM theme, "In Her Own Write, Women's Words, Wit, and Wisdom," affords communities the opportunity to involve many different organizations and resources. Planning and early recruitment is essential. Establish a planning committee if a large program is anticipated. A diverse planning committee might later provide the base for positive communications and good working relationships with various segments of your community.

Listed below are possible community resources and suggested activities for your consideration. Participating resources should be encouraged to interact, i.e., developing speaker lists for different grade levels in the schools, publicity efforts and displays, local literary contests, etc. Be certain to include all women in the community in terms of race, ethnicity, age, and income. Be realistic about what can be accomplished with the resources and available time. Start small and each year thereafter build upon your initial successes. The first time out you may not get the hoped for results but each year becomes bigger and better. Look what has happened nationally in so few years!

WOMEN'S/GIRL'S ORGANIZATIONS

Individual organization NWHM celebrations

Collective activities with other groups (commemorative lunch/brunch, publication of literary work, etc.)

Film events (rented or borrowed from schools or colleges)

Developing NWHM banners for annual display

Speaker resource lists for schools, etc.

LIBRARIES (Contact well in advance for effective planning)

Displays/publicity

March story hours featuring women's biographies or fairy tales with strong females as central characters. (Tatterhood and Other Tales is an excellent resource.)

Focal point for distribution of NWHM materials and information (bookmarks, biographies, etc.)

March is Women's History Month!

LOCAL COLLEGES

Speaker resource for schools and events - from faculty and student body.

Literary work for March publication in local papers

Bibliographies of women writers from English Department

HISTORICAL, LITERARY, AND POETRY SOCIETIES

Speakers, writings, oral history collection and displays

LOCAL GOVERNMENTS

NWHM procalmations

Display space

NEWSPAPERS, TV, RADIO

Publicity, feature articles

Profiles of women writers

Public service announcements of local commemorative events

March is Women's History Month!

SENIOR CENTERS AND SENIOR GROUPS

Speakers

Resource materials (diaries, memoirs, oral history, etc.)

BOOKSTORES AND MALLS

Displays/publicity

LOCAL THEATER GROUPS

Performances of work by/about women during NWHM on local stage or in schools. (Scripts available through the National Women's History Project Service, P.O. Box 3716, Santa Rosa, CA 95402.)

The above is but a very brief outline of suggested NWHM activities. You can develop many more by utilizing your own community's resources. If you have strong Girl Scout troops - they can develop many NWHM projects. If you have strong senior groups - they can provide a wealth of written materials - local stories and memories.

PLAN FOR EARLY COMMUNITY AWARENESS AND INVOLVEMENT AND YOUR NATIONAL WOMEN'S HISTORY MONTH CELEBRATION WILL BE A SUCCESS!

Donna Sebly
Phyllis Martin
Harford County Commission for Women

IN HER OWN WRITE

WOMEN'S WORDS, WIT, AND WISDOM

MARYLAND WOMEN'S HISTORY MONTH

WORKPLACE ACTIVITIES

- A speaker from a local college could be invited to talk at a lunchtime session on famous women in literature.

- A Maryland woman writer could be invited to discuss her book or books at a lunchtime session, or a Federal Women's Program meeting.

- Videos pertaining to women in the workplace could be shown at lunchtime throughout the month. An excellent film that could be shown that follows the history of women in the workplace is "She's Nobody's Baby"

Art by Diane Hall
Health Care Finance Administration

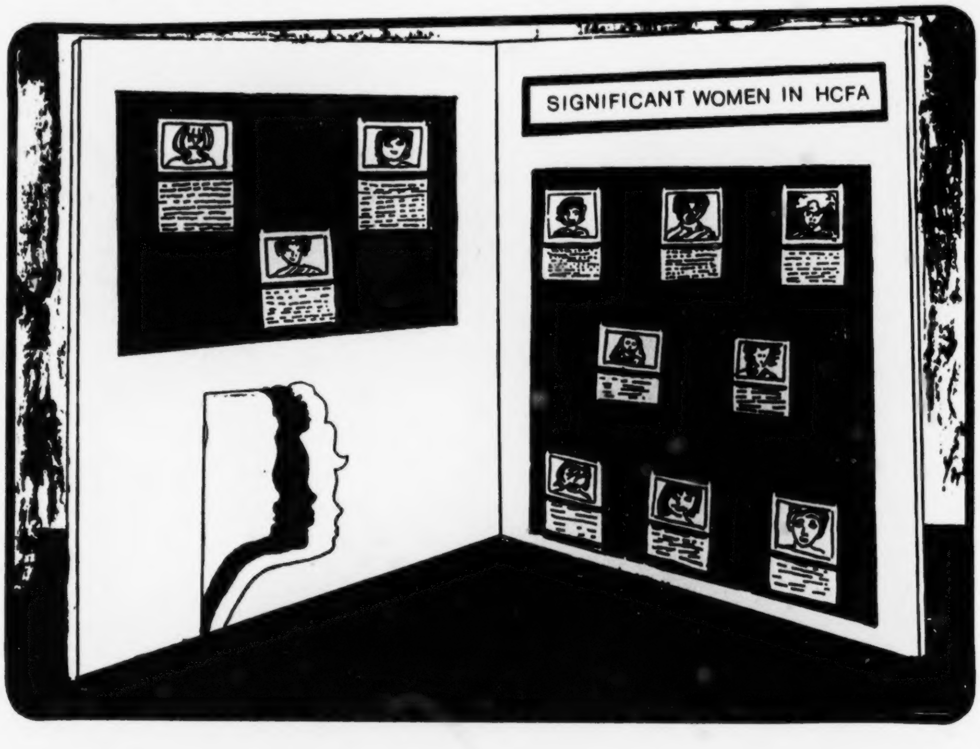
IN HER OWN WRITE

WOMEN'S WORDS, WIT, AND WISDOM

MARYLAND WOMEN'S HISTORY MONTH

WORKPLACE ACTIVITIES

- A company or agency could honor one of its women writers during the month of March. Her picture could be put on display on a bulletin board with a description of her accomplishments.



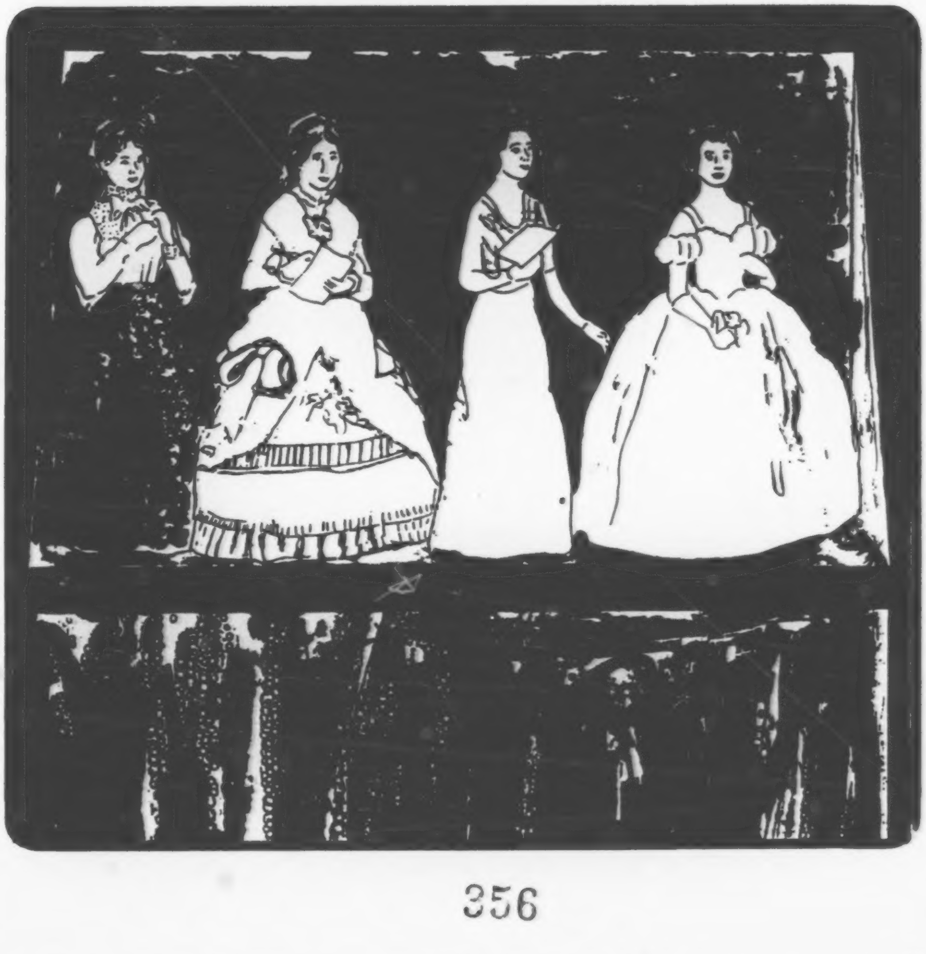
- A display of posters highlighting famous women writers and a description of their works could be put on display in the company or agency lobby.

Art by Diane Hall
Health Care Finance Administration

IN HER OWN WRITE
WOMEN'S WORDS, WIT, AND WISDOM

MARYLAND WOMEN'S HISTORY MONTH
WORKPLACE ACTIVITIES

- The Health Care Financing Administration is going to display a collection of U.S. Historical Society dolls representing women in the arts and literature. The display will be contained in an awards cabinet in the agency lobby. A biographical sketch will accompany each doll.



Art by Diane Hall
Health Care Finance Administration

PLEASE POST PLEASE POST

CELEBRATING MARYLAND WOMEN'S HISTORY

WHAT

The month of March has been designated Women's History Month, when schools and communities throughout Maryland will be commemorating the historical and contemporary contributions of women in our state. The theme for 1989-IN HER OWN WRITE: WOMEN'S WORDS, WIT, AND WISDOM. Resource materials and activities will focus on women writers and on infusing women's studies into English and language arts curricula.

HOW

Schools, community groups, and libraries will be planning such activities as assemblies, bulletin board displays, research reports, skits and plays, interviews, special newspaper editions, guest speakers, creation of original poetry and essays, women in careers programs, and radio and public address announcements. A packet with biographical profiles of past and present writers, a resource directory, and a speakers list will be distributed to all schools in January.

FOR MORE INFORMATION:

State Contact: Linda Shevitz
Maryland State Department
of Education (333-2230)

Maryland Commission
for Women (383-5608)

Local Contact:

SAMPLE PRESS RELEASE

FOR IMMEDIATE RELEASE
CONTACT: ____________
(Name) ____________
(Phone) ____________
Date: ____________

WOMEN'S HISTORY MONTH
IN HER OWN WRITE: WOMEN'S WORDS, WIT, AND WISDOM

Schools and communities across the state will pay tribute to the contributions of women during the annual celebration of Maryland Women's History month, March, 1989.

The Maryland State Department of Education and the Maryland Commission for Women have produced a resource packet on this year's theme, "In Her Own Write: Women's Words, Wit, and Wisdom." The packet contains biographies of and interviews with Maryland women writers, classroom activities, a resource directory, and a speakers list to help schools and organizations explore the issues, events, and personalities of Maryland women in writing.

The purpose of Women's History Month is to highlight recognition of women's efforts and accomplishments and to begin to infuse this recognition into the school curricula and community activities throughout the year.

In past years schools, colleges and universities, and organizations have observed the month by having assemblies, publishing special articles in newspapers, videotaping interviews with local women, planning recognition ceremonies, holding essay contests, producing original plays, and studying the contributions of women in various class projects. The Maryland Commission for Women also inducts five women each year into the Maryland Women's Hall of Fame during March.

SAMPLE PUBLIC SERVICE ANNOUNCEMENT
(For Radio or Television)

MARYLAND WOMEN'S HISTORY MONTH -- 30 seconds

MARYLAND WOMEN WRITERS HAVE WON PULITZER PRIZES, NATIONAL BOOK CLUB AWARDS, AND AWARDS FOR OUTSTANDING CONTRIBUTIONS TO CHILDREN'S LITERATURE. THEY HAVE PENNED POETRY, FICTION, NON-FICTION, JOURNALS, NEWS ARTICLES, ESSAYS, AND PLAYS. DURING THE MONTH OF MARCH THEIR ACHIEVEMENTS WILL GET SPECIAL RECOGNITION IN SCHOOLS, LITERATURE, COLLEGES, AND COMMUNITY ORGANIZATIONS THROUGHOUT THE STATE. MARYLAND WOMEN'S HISTORY MONTH IS SPONSORED BY THE MARYLAND STATE DEPARTMENT OF EDUCATION AND THE MARYLAND COMMISSION FOR WOMEN. CHECK ON EVENTS IN YOUR COMMUNITY.

In Celebration of Women's History Month

WOMEN of Color & Culture

THE COUNTY EXECUTIVE'S OFFICE OF COMMUNITY AND ETHNIC AFFAIRS AND THE PRINCE GEORGE'S COUNTY COMMISSION FOR WOMEN

INVITE YOU TO ATTEND A SERIES OF BROWN BAG LUNCH PROGRAMS THAT WILL FOCUS ON CONTRIBUTIONS AND ACHIEVEMENTS BY WOMEN OF DIVERSE ETHNIC BACKGROUNDS

ALL PROGRAMS ARE SCHEDULED FROM 12:15 UNTIL 1:00

COUNTY ADMINISTRATION BUILDING
GOVERNOR ODEN BOWIE DRIVE
UPPER MARLBORO, MARYLAND

CONFERENCE ROOM 2,
COUNTY EXECUTIVE'S OFFICE

MARCH 11

WOMEN OF HISPANIC CULTURE

GUEST SPEAKER SOL del ANDE EATON IS A MEMBER OF THE PRINCE GEORGE'S COUNTY COMMISSION FOR WOMEN AND IS ACTIVE IN PROMOTING THE HISPANIC COMMUNITY.

MARCH 18

WOMEN OF PHILIPPINE CULTURE

GUEST SPEAKER ENCARNACION BENEDICTO HOLDS A MASTERS DEGREE IN EDUCATION AND HAS A WIDE VARIETY OF TEACHING AND CIVIC INVOLVEMENT IN THE PHILIPPINE COMMUNITY.

PARRIS
N.
GLENDENING
County
Executive

LARGO GOVERNMENT CENTER
9201 BASIL COURT
LARGO, MARYLAND

FIRST FLOOR
CONFERENCE ROOM

MARCH 25

BLACK WOMEN IN PRINCE GEORGE'S COUNTY HISTORY

GUEST SPEAKER BONNIE JOHNS IS THE DIRECTOR OF THE PRINCE GEORGE'S COUNTY COMMISSION FOR CHILDREN AND YOUTH AND INVOLVED IN EXPLORING BLACK HISTORY IN THE COUNTY.

FOR FURTHER INFORMATION ON THESE PROGRAMS OR WOMEN'S HISTORY MONTH PLEASE CONTACT THE COUNTY EXECUTIVE'S OFFICE OF COMMUNITY AND ETHNIC AFFAIRS 952-4666.

Women in history play vital role in shaping America

By Laura Moessinger, Amy Richardson

"In the case of human events women compose 50 percent of the population. Writers don't write much about them, figuring they haven't done anything. There are women who have made contributions, and are not mentioned. That is the purpose of Women's History Month, to draw attention to these women," Ms. Donna L. Selby, Chairperson of the Harford County Commission for Women, said.

> *Women have been prominent for their work on reform movements throughout our country's history. They have worked on movements which include labor reform, abolition of slavery, women's suffrage, civil rights and peace movements.*

March is celebrated nationally and locally as Women's History Month. The national theme for 1987 is "Women in Social Reform." The theme is chosen on a national level by the Commission for Women.

Women's History Month was first celebrated in 1979. According to Ms. Selby, "Its purpose has been to bring to the forefront the previously ignored individual and collective contributions that women of all races and backgrounds have made to our history and culture. It is a time for us to recall the already familiar names of famous women and to discover new names from our past less known but equally significant heroines."

Women have been prominent for their work on reform movements throughout our country's history. They have worked on movements which include labor reform, abolition of slavery, Women's Suffrage, civil rights, and peace movements.

Maryland women have been leaders for thousands of years. This tradition goes back 1,200 years to the society of Piscataway Indians. Unlike most Indian societies, the Piscataways were run by the women.

Women will continue to make an impact on society.

"Women have to shape their own destiny. They have to take their lives in their own hands. We need some of the power to shape our nation. Not only men should be in Congress, in the White House, forming diplomatic relations; otherwise, we will find ourselves in a lot of trouble. Women should get into office, help run the government," Ms. Selby said.

Women's History Month coincides with Women's Day, which was March 8. This day commemorated the women who struggled for labor or reform in the late 19th and early 20th centuries.

> *According to Ms. Selby the purpose of Women's History Month "has been to bring to the forefront the previously ignored individual and collective contributions that women of all races and backrounds have made to our history and culture."*

Women's accomplishments should not be remembered only in March, but throughout the year. Women, like men, do not make accomplishments overnight.

SOURCE:
CRY OF THE HAWK,
Harford County,
3/19/87

HISTORY MONTH OBSERVED — In observance of Women's History Month, fifth graders at Northeast Elementary School invited four "important" women to their classroom. They were Juliette Low (Roberta Dorsch); Mother Teresa of Calcutta (Barbara Couter); Coretta King (Mary Louise Jones); Helen Keller (Debbie Barth); and Anne Sullivan (Paula Hendrick). Pictured here, from left, are, Liza Kohler, Jason Collins, Ruth Miller (who portrayed Clara Barton); Richard Swan and Rebekah Bray.

Women's History Month Observed During March

March is Women's History Month. This year's theme in the state is Maryland, Women and Social Reform: Making a Difference.

A Congressional resolution proclaiming the designation recognizes American women whose "background helped found the Nation in countless recorded and unrecorded ways as servants, slaves, nurses, nuns, homemakers, industrial workers, teachers, reformers, soldiers and pioneers."

The resolution further recognizes that "American women have played and continue to play a critical economic, cultural and social role in every sphere of our Nation's life by constituting a significant portion of the labor force working in and outside of the home."

Further: "American women have played a unique role throughout our history by providing the majority of the Nation's volunteer labor force and have been particularly important in the establishment of early charitable, philanthropic and cultural institutions in the country...

"American women of every race, class and ethnic background served as early leaders in the forefront of every major progressive social change movement, not only to secure their own right of suffrage and equal opportunity, but also in the abolitionist movement, the emancipation movement, the industrial labor union movement and the modern civil rights movement...

"Despite these contributions, the role of American women in history has been consistently overlooked and undervalued in the body of American history...."

In the Allegany County schools system, Friday, March 27, will be a day of activities to highlight Women and Social Reform.

A program at the Board of Education on Wednesday, March 25, for the planning committee and school representatives will feature a discussion on nontraditional roles led by Dr. Alice Manicur, vice president for Student Affairs at Frostburg State College, and Dale Coleman, male nurse at Hampshire County Memorial Hospital in Romney, W.Va.

Women's History Month

Suggested in-school projects for students are expressing appreciation to a woman who has been influential; bulletin boards and showcase displays, interviews with local women, development of biographies of local women, writing essays and poetry, poster contests and panel discussions.

A list of women in the local community who have offered to help with students' writing and research projects has been prepared by Kay Stangel, president of the Cumberland Branch of American Association of University Women.

Co-chairing the board of education's recognition of Women's History Month are Rebecca M. Millar, director of elementary education, and Deborah M. Bittinger, supervisor of home economics.

Others serving on the committee are Charlotte L. Sigler, supervisor of English/secondary reading and Title IX coordinator; Mary Louise Jones, supervisor of Project Basic, and Shirley McDonald, Junior Woman's Civic Club member.

Officially commemorated since 1981, Maryland Women's History Week in the past five years has focused on Notable Maryland Women; Women Who Helped Build Our Nation; Maryland Women of Diverse Cultures; Choices, Changes, and Challenges (Changing Roles of Women, Women and Work, Women's Issues); Maryland Women in the Arts; and Maryland Women in Government, Law and Public Interest Media.

The Congressional action to declare March National Women's History Month expands the official national celebration from Women's History Week.

The purpose of Women's History Month is to begin to correct omission of women's contributions to American history and to create an awareness of important roles women have played in every sphere of our nation's life and history.

A hefty informational resource packet has been prepared by the Maryland Commission for Women and the Maryland State Department of Education.

The foreword states: "While this resource packet has been produced to help schools and organizations commemorate Women's History Month, it is intended to be used throughout the year to infuse women's history into all areas of school curricula and all facets of community life."

Mrs. Sigler served as a member of the planning committee and in coordinating background articles used in the packet.

COMMUNITY ACTIVITY

HOWARD COUNTY COMMISSION FOR WOMEN
and
HOWARD COMMUNITY COLLEGE
invite you to share in

"A Salute to All Women"

Sunday, March 8, 1987

2:00 p.m. to 4:30 p.m.

HOWARD COMMUNITY COLLEGE ▪ SMITH THEATRE

To Celebrate Women's History Week - 1987

Agenda for Sunday Afternoon

2:00 WELCOME
Movie: *"One Fine Day"*
Introduction of Speaker—Jean Moon
  Helen B. Mitchell, Associate Dean
  Continuing Education
  Howard Community College
Topic: *"Our American Foremothers"*

3:00 Soloist—Judi Porecki
Women Honoring Women—Special Award
  Elizabeth Bobo—County Executive

3:45 Reception and Refreshments

Call 992-2052 or 964-4944 to make reservations.
Donation $2.00. Payable at the door. COME and ENJOY!

CELEBRATING BRUNCH

HARFORD COUNTY GOVERNMENT

MARYLAND WOMEN'S HISTORY MONTH BRUNCH

The Harford County Commission for Women invites you to share in its celebration of Maryland Women's History Month and the Commission's tenth anniversary at a brunch to be held on March 8, 1987.

This year's theme is MAKING A DIFFERENCE - MARYLAND WOMEN AND SOCIAL REFORM. Featured speakers and topics will include:

DIANA M. GURIEVA, Executive Director, Planned Parenthood
"Future Agenda - Future Alternatives"

SHARON GROSFELD, Legal Advocate, House of Ruth
"Danger - Women at Risk"

We dedicate this year's celebration to the memory of Harford County's own MARY E. W. RISTEAU - honored countian, honored citizen, and friend to all.
1890 - 1978

Harford County

Commission for Women

SAMPLE PROCLAMATION

RAYMOND H. WARFIELD
PRESIDENT
GEORGE J. ENGLESSON
RUTH E. ELLIOTT
WILLIAM C. BENJAMIN, JR.
EDWARD V. SOMODY

JOSEPH E. WELSH, P.E.
DIRECTOR OF PUBLIC WORKS
SANDRA N. AYRES
CLERK AND TREASURER
272-2222

THE COMMISSIONERS OF ABERDEEN
P. O. BOX 70
ABERDEEN, MARYLAND 21001

WOMEN'S HISTORY MONTH

MARCH 1987

Whereas, American women of every race, class and ethnic background helped found the Nation in countless recorded and unrecorded ways as servants, slaves, nurses, nuns, homemakers, industrial workers, teachers, reformers, soldiers, and pioneers;

Whereas, American women have played and continue to play a critical economic, cultural and social role in every sphere of our Nation's life by constituting a significant portion of the labor force working in and outside of the home;

Whereas, American women played a unique role throughout our history by providing the majority of the Nation's volunteer labor force and have been partciularly important in the establishment of early charitable, philanthropic and cultural institutions in the county;

Whereas, American women of every race, class and ethnic background served as early leaders in the forefront of every major progressive social change movement, not only to secure their own right of suffrage and equal opportunity, but also in the abolitionist movement, the emancipation movement, the industrial labor union movement and the modern civil rights movements; and

Whereas, despite these contributions, the role of American women in history has been consistently overlooked and undervalued in the body of American history:

Now, therefore, I Raymond Warfield, Mayor of the Town of Aberdeen, State of Maryland, do hereby proclaim the month of March, 1987, as

MARYLAND WOMEN'S HISTORY MONTH

and commend this observance to all our citizens.

R. H. Warfield

Raymond Warfield, Mayor
Town of Aberdeen

March 20, 1987

BIAS IN ENGLISH/LANGUAGE ARTS INSTRUCTIONAL MATERIALS AND PROGRAMS

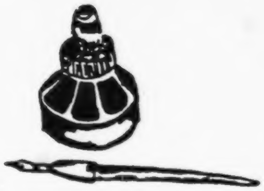
I'M GLAD I'M A BOY
I'M GLAD I'M A GIRL

BACKGROUND

EVALUATION CHECKLISTS

ACTIVITIES AND STRATEGIES TO COUNTER BIAS

OVERVIEW



Bias in instructional materials can impact on students' understanding and views of themselves and their society. Unrealistic or distorted images can be presented when sexist or racist language is used, when women, minorities, and disabled individuals are omitted or underrepresented in materials, or when stereotyped images are presented. This section of the Resource Packet presents some background information, checklists, and activities to help teachers and students recognize and counter bias in English/Language Arts curricular materials.

HISTORY
Pioneer

EVALUATING MATERIALS FOR BIAS

I. WHAT?:

This section contains materials to assist in identifying and countering bias in materials as well as to recognize those materials which are especially fair and unbiased. The first several pages include activities for varied levels of students and the last several pages contain two checklists,the first for evaluating sexism in readers and the second for identifying bias based upon gender, race, ethnicity/culture/national origin, disability and, to some extent, age and socioeconomic status.

II. WHY?:

Both research and classroom application have demonstrated that students achieve better and retain information and concepts longer when their school experiences are relevant to their life experiences.

When materials reflect students' backgrounds and include persons or groups similar to that student, a positive climate for learning is achieved. This promotes higher expectations, greater self-esteem and an increased appreciation of the many options and possibilities for that student. In addition, by providing positive and varied role models and accurate information, students gain a more realistic understanding of the varied roles and capabilities of their ancestors, peers and themselves.

The identification of bias and the unbiased use of biased materials, also allows students to gain a high regard for others. Such instructional content and activities can develop an appreciation of cultural differences and high regard and high expectations for both females and males of diverse groups. Such perceptions can increase student goals and success in school and in the world for which we are preparing them.

III. IDENTIFYING BIAS vs. FAIR/INCLUSIVE TREATMENT:

The activities and checklists included in this section can be used to assist students, parents and staff to identify bias and to highlight unbiased materials. Particular attention should be given to certain forms of bias:

A. Exclusion/Invisibility - This is often the most difficult form of bias because it is shown through people who are not represented in the materials. This might include particular ethnic or racial groups, disabled individuals, those considered less attractive, or older persons. In some cases, people from diverse socioeconomic or geographic regions may be excluded. In many areas one gender, often females, are not included. This may be particularly apparent in areas such as social studies and science but may occur in any subject, eg. Who are the great musicians?

B. Stereotyping - This form of bias is found among those who are included in the materials. Groups or individual members of that group, are portrayed in homogeneous or narrowly-defined ways, virtually ignoring the wide range of individual interests and abilities/disabilities within any group. Stereotyping may occur in numerous variables such as physical appearance, personality characteristics, leadership or dependency roles, intellectual ability, creativity, variety of activities and competencies, career options, domestic roles, social activities, authority or power, athletic skill, etc. This may be particularly pervasive in the way male and female characters are portrayed, each having limited but differing descriptions.

C. Fragmentation/Isolation - This form of bias generally takes two forms. First, content about women or about particular minority groups may be isolated from other curricular content. This may be in separate units or chapters or addressed during special periods such as Women's History Month or Black History Month rather than being infused throughout the curriculum and the year. The second form occurs when members of a particular group are shown only, or primarily, interacting with members of their own group. Both of these forms imply that the roles and experiences of these groups are unrelated to the dominant culture or "important" history and are therefore peripheral.

D. Linguistic Bias - Language is an important vehicle for conveying bias and attitudes about particular groups. This bias may be obvious, such as using the generic "he" or terms such as forefathers rather than ancestors. It may also be subtle, shown through treatment in the adjectives used to describe groups or group members, titles of units, or imbalance in the examples used.

IV. POSITIVE USE OF BIASED MATERIALS

When bias is identified in materials, it can be used to help students develop analytical and critical thinking skills. The materials can be examined for the forms of bias described above and students can develop presentations which:

A. Incorporate contrasting and differing points of view

B. Include additional information which provides balance and demonstrates nonstereotyped realities

C. Identify and discuss the forms of bias contained in those materials and why those limit student knowledge and options

D. Re-design the materials so that they are fair, inclusive and representative.

Practical Guide to
Non-Sexist Language

Manning the space shuttle, manning the phones, showing sportsmanship, practicing penmanship, doing a man-sized job . . .

. . . that is the language of a male-centered culture. Such language does not adequately serve our changing society. Women are demanding to be accepted and understood as members of the human species. Women are demanding that communications between people be clear and accurate. And language *is* changing, creating new words that can change our culture, our society, our humanity. Although this Guide is not comprehensive, it offers suggestions for those who are striving for equality as well as clarity in language.

The use of *man* or *mankind* to represent humanity collectively is ambiguous since it is not clear whether it means men only or includes women. It implies that the entire species is male. Suggested alternatives:

Example	*Alternatives*
man's achievement	human achievement
mankind	humankind, humanity
manmade	synthetic, manufactured, artificial
manpower	human resources, work force, staff
manned space flight	human, with crew, staffed, piloted
unmanned space flight	mission controlled, without crew, unstaffed, unpiloted
man-hours	work hours
manhole	conduit, sewer or drain hole (opening)
man the phones	staff, operate
man-size	big, large, enormous
brotherhood of man	human community
common man	average person
family of man	human race, civilization
goodwill to man	goodwill to people
layman	layperson, nonprofessional
modern man	modern humanity

PRONOUNS. The masculine pronoun "he" fails to represent the female half of the human species. Shown below are suggested solutions. They have been applied to the sentence, "Everyone is expected to do *his* job well."

- Pluralize to avoid gender specific pronoun:
  "The employees are expected to do ***their*** jobs well."
- Rewrite the sentence without the pronoun:
  "Everyone is expected to do the job well."
- Use double pronoun construction:
  "An employee is expected to do ***her*** or ***his*** job well."
- Use *they* as singular with indefinite pronouns:
  "Everyone is expected to do ***their*** job well."

(over)

PRACTICAL GUIDE TO NON-SEXIST LANGUAGE
(continued)

handyman	odd-job worker
journeyman	(certified crafter) specify: carpenter, metalworker, etc.
landlord	owner
lineman	line installer, line worker
mailman	mail carrier
maintenance man	maintenance worker
newsboy	newspaper carrier, newspaper vendor
newsman	newscaster, reporter
policeman	police officer
lady doctor	doctor
woman lawyer	lawyer
male nurse	nurse
meter maid	meter attendant
female surgeon	surgeon
housewife	homemaker

There are **only two jobs** that are gender specific. As attorney Florynce Kennedy points out, "Neither sex has a monopoly on jobs . . . except in the case of wet nurses and sperm donors."

When the description involves titles, jobs and marital status, treat women and men in parallel manner:

Example	*Alternative*
man and wife	husband and wife
James Jones and Mrs. Jones	James and Mary Jones
Dr. John Jones and Mrs. Mary Smith (both are doctors)	Dr. John Jones and Dr. Mary Smith or Drs. John Jones and Mary Smith

"Man" in the middle: There are some compound words with the syllable "man" at the center. Here are some alternatives:

craftsmanship	craftship, artisanship
sportsmanship	fair play, spc .ship
penmanship	script, handwriting
workmanlike	skillful, well executed

Some phrases exclude females by assuming that all readers or listeners are males. Write and speak to include both sexes when applicable:

black tie gala	semiformal
convention goers and their wives	convention goers and their spouses
you and your wife	you and your spouse

Gender specific words that imply males only when females also are included:

city fathers	city leaders
forefathers	forebears, ancestors
founding fathers	founders
gentlemen's agreement	honorable agreement
freshman	first-year student
bachelor's degree	undergraduate degree
master's degree	graduate degree

Gender specific words that convey myths and attitudes rather than promote honest communication:

lady luck	luck
old wives' tale	supertitious folklore
woman's intuition	intuition, hunch
master bedroom	large bedroom
tomboy	active child
maiden name	surname, family name
maiden voyage	first voyage

"FEMININE" SUFFIXES. Most English agent-nouns which signify the performer of an action have common gender and can be used for a person of either sex. Feminine gender suffixes such as -ess, -trix or -ine often imply that the feminine gender is a substandard variation of the masculine.

Example	*Correct Form*
actress	actor
authoress	author
executrix	executor (administrator)
governess	instructor
heroine	hero
hostess	host
poetess	poet
priestess	priest
waitress	waiter (server)

The suffix -ette is a diminutive signifying imitation (flannelette), small size (dinette) or less important (operetta) and should not be used to refer to women. Use the main form for women and men.

bachelorette	bachelor, single
farmerette	farmer
majorette	drum major
suffragette	suffragist
usherette	usher

TITLES MISS, MRS. or MS. While the titles **Miss** and **Mrs.** originally were used to distinguish female children from adult women, the meanings have changed throughout the years and the titles have become labels identifying marital status: **Mrs.**, distinguishing married women, and **Miss**, applying to unmarried adult women as well as children. The dissatisfaction of many women with this labeling system led eventually to the use of **Ms.** as a title analogous to **Mr.**

The American Heritage Dictionary defines **Ms.** as "a title of courtesy used before a woman's surname or before her given name and surname, without regard to her marital status."

If a woman has a professional or academic title, it takes precedence over a social title, i.e. Professor Jane Roe or Jane Roe, Ph.D. rather than Ms. Jane Roe.

Words are a reflection of cultural attitudes; and we have seen how those attitudes have frozen the thought patterns of both sexes for centuries. In order to change those thought patterns, the language we speak and think must change. Just as adult males don't want to be called "boy," adult females find "girl" to be demeaning when it is applied to them. Gender laden language as it has been used, demeans the female half of the human race; in fact, it makes "woman" a separate, seemingly inferior, category. There's no such thing as manpower; there is humanpower. The English language is changing. It needs to change — both for clarity and equality!

3/88

PRACTICAL GUIDE TO NON-SEXIST LANGUAGE
Order Form ______________ (date)

Name ______________________________ (please print or type)

Street ______________________________

City, State, Zip ______________________________

Send number of brochures as indicated:

☐ $1.75/10 ☐ $3.50/25 ☐ $6/50 ☐ $10/100 ☐ $15/150

Specify if order is 200 or more:

Send ______ brochures @ $.08 each $______________

add 20% p&h ______________

total $ ______________

Please make check payable to South & West St. Louis County NOW and mail with form to: South & West St. Louis County Chapter
National Organization for Women
1025 Barry Court
St. Louis, MO 63122

BACKGROUND
Secondary

AN ANALYSIS OF WOMEN IN ENGLISH LITERATURE TEXTS

by Phyllis Arlow and Merle Froschl

An analysis of the portrayal of women in literary curricula by The Feminist Press is excerpted below. It points to the need for changing or supplementing literature courses and texts. Although this study was conducted in mid-1970's, many of its findings are still relevant today.

"...In a survey conducted in almost 700 high schools thoughout the United States, the most frequently assigned books in the mid-1960's were Macbeth and Julius Caesar, followed by Silas Marner, Great Expectations, Tale of Two Cities, Pride and Prejudice, Return of the Native, Our Town, Red Badge of Courage, The Scarlet Letter and Huckleberry Finn. This rather extensive reading list is hardly representative from any point of view. Almost all of the main characters are male, all the authors but two (Jane Austen and George Eliot) are white males, and only one item was written in the twentieth century. With the exception of Our Town, this could have appeared seventy years ago as well as today. Why, for more than a half century, these Shakespearean plays and nineteenth-century novels have been read consistently in high schools throughout the United States is a matter worthy of scrutiny by educators. Whatever the original reasons, much of the literature now being taught in our schools is not necessarily useful to adolescents today." (Note: Is this list typical of the 1980's, as well as the 1970's?)

PORTRAYAL OF FEMALES

..."Women are relegated to secondary status in the literary curriculum not so much because they are omitted, but because of the distasteful way they are included. Female characters are stereotyped either by the roles they fulfill or by the personality traits with which they are endowed. The majority of the stories in anthologies depict women in the traditional roles of wife and mother. Their roles are secondary ones-they are supportive of the male main characters. A frequent theme in literature portraying female characters is the search for a marriage partner. Here can be found a variety of unwholesome women, from nagging mothers to females who are status-seeking, pushing, interfering, sarcastic and jealous. Most of these characters appear in connection with "romantic" stories which are grouped either by theme ("Relationships") or by genre ("Short Story").

AN ANALYSIS OF WOMEN IN ENGLISH LITERATURE TEXTS
(Continued)

When women are not being manipulative in such love fiction, they are being manipulated. They are often viewed as sex-objects-vain, silly creatures who, nevertheless, become desirable fantasies for the smitten male.

The only females who are occasionally successful in escaping from the stereotyped pattern are nonconforming "tomboys" or the tough, proud grandmothers. This bears out the notion advanced in one study that interesting female characters are generally not within their child-bearing years, but are either prementrual or postmenopausal. "Such females are needed in their role as "server" to the male and are therefore not threatening, and more free to do as they wish.

THE MALENESS OF LITERATURE

"As our study of secondary school literature progressed, it became clear that we could not begin to discuss the female image in literature without first noting the overall "maleness" which characterized every anthology we examined. Most of the literature taught in high school classrooms, whether in anthologies or in supplementary readings, is male-centered in imagery, theme and characterization. Literature which focuses around the endurance and courage of men is plentiful, while almost no literature presents women who are engaged in work outside the home. The fact that more than one-half of the adult female population is presently in the labor force, and that many owmen are responsible for the support of their families is almost totally ignored. Women are still portrayed as perennial cake-bakers, too fragile and dependent to do the important work of life. Even in their role as wife and mother, women are not portrayed in these books as people capable of intelligently caring for and guiding the lives of children.

"Our study of secondary school literature corresponds with the findings of such researchers as Broverman, Reisman, Griffin, Maccoby and Horner, who have shown that the traits identified as feminine are valued less than those considered to be masculine. According to these psychological studies the masculine image is synonymous with that of the healthy adult person-independent, aggressive, competitive, task-oriented, assertive, innovative, active. The feminine image-passive, fragile, yielding, dependent, empathetic, nonaggressive, supportive and graceful-is antithetical to that of the healthy adult."

"A disproportionately small number of female authors appears in anthologies currently in use. This is true whether the content is limited to twentieth-century fiction, or expanded to include European and American literature from its beginnings to the present day, and whether the book was published in 1974 or earlier."

"It is not uncommon for textbooks to include the same popular women writers-for example, Emily Dickinson and Willa Cather-while more contemporary female writers like Doris Lessing or Mary McCarthy rarely, if ever, appear. Yet, many unknown or undistinguised male writers like Mick Mantle, George Freitag or Clifford Simak comprise a large part of the majority of anthologies. Furthermore, no attempt is made to represent women writers in various historical ears."

"The woman writer herself is regarded an an aberration. She is often depicted as a recluse, a mad woman, childless and unfulfilled. In one anthology, a page devoted to Gertrude Stein sums up her career in the following manner: "Miss Stein's experiements make her unitelligible to the general public." Her most important contribution to literature is described as the stimulus she gave to other writers, notably Ernest Hemingway and Sherwood Anderson. Despite the fact that this page bears a portrait of Stein upon it, and that a few sentences are initially about her, the real subject of praise is Hemingway, whose achievements are discussed in great detail. Of course, the selection that follows is by Hemingway only.

Characterization is also male-dominated. In many stories, there are no female characters at all, and in the majority of selections, there are no female main characters. Females many appear briefly, but they are not developed as whole persons, and they are not integral to the plot. Often, the categories which are chosen (sports, war, nature) are those which have traditionally excluded female participation."

IMPLICATION

"It is apparent from the study that the anthologies used in high school English classes depict life unrealistically. Women are not being supplied with admirable role models, and both males and females are learning harmful lessons which accentuate prejudices and preferences for a white, male-dominated culture.

Most of the literature surveyed depicts women in the traditional roles of housewife and mother, but even here, they are charaterized as inferior people. Often, women are portrayed as cruel, competitive with each other, or as passive and childish creatures. Only "tomboys" or grandmothers reveal positive personality traits, and they are often considered to be outside of the "mainstream" of life.

One of the most serious implications of the study of secondary school literature is the contribution of such texts to the underachievement of the adolescent female. Most researchers are in agreement with Anne Grant West, who has stated that it is in the junior and senior high school that students idealize the sex roles prescribed by our culture, and it is, significantly, in these years that girls start to underachieve. According to a study by Shaw and McCuen:

AN ANALYSIS OF WOMEN IN ENGLISH LITERATURE TEXTS
(Continued)

> There is evidence that girls who are underachievers in high school usually begin to be so about the onset of puberty, while for boys underachievement in high school usually has an earlier outset. This contrast is a further indication that the achievement drop-off among girls as they reach maturity is linked to the adult female sex role.

A study conducted by Mary Beaven, which sought to discover which female characters students could positively identify with, revealed that there were few, if any, admirable role models present in the curriculum. Girls wrote unfavorable comments which pointed to the dearth of favorable women characters in literature. They stated either that they could not recall reading anything at all about females, or that they were unimpressed with those they had read about."

..."It is clear that adolecents, especially, are very much in need of the feminine contributions to consciousness and women and men need to understand and value the nature of these contributions. We need to read about what is happening to us in the context of realistic life situations and to provide learning experiences which are meaningful to our lives. Since the present texts are overwhelmingly biased, we will have to provide, for the next decade or two, supplementary materials which express the experiences of our lives with greater accuracy."

SOURCES:
High School Feminist Studies, 1976
by the Feminist Press. (Analysis of
Literature Texts); Images of Women in
Literature, 1976 by Renee Kasper;
Women in the Novel of Character,
1976 by Renee Hausman

(pp.XX-XXIX)

CHECKLIST FOR EVALUATING SEX-ROLE STEREOTYPES IN READERS

Analyze books for the points listed below:

1. Number of stories where main character is: Male ______ Female ______

2. Number of illustrations of: Male ______ Female ______

3. Number of times children are shown:	Male	Female
a. in active play	______	______
b. using initiative	______	______
c. being independent	______	______
d. solving problems	______	______
e. earning money	______	______
f. receiving recognition	______	______
g. being inventive	______	______
h. being involved in sports	______	______
i. being passive	______	______
j. being fearful	______	______
k. being helpless	______	______
l. receiving help	______	______
m. playing quietly	______	______

4. Number of times adults are shown:	Male	Female
a. in different occupations	______	______
b. playing with children	______	______
c. taking children on outings	______	______
d. teaching skills	______	______
e. being tender	______	______
f. scolding children	______	______
g. biographically	______	______

5. Ask these questions:
   a. Are boys allowed to show emotions?
   b. Are girls rewarded for intelligence rather than for beauty?
   c. Are there any derogatory comments directed at girls in general?
   d. Is Mother shown working outside the home? What kind of job?
   e. Are there any stories about one-parent families? Families without children? Are baby sitters shown?
   f. Are minority and ethnic groups treated naturally instead of stereotypically? If so, in what ways are they treated that are not stereotypic?

Adapted from Dick and Jane as Victims: Sex Stereotyping in Children's Readers (1975), p. 74, Women on Words and Images, P.O.Box 2163, Princeton, NJ 08540; $2.50 pp. Reprinted with permission.

CHECKLIST FOR ANALYZING AN ELEMENTARY READER[1]

Yes No

___ ___ 1. All members of the family participate regularly and equally in household chores.

___ ___ 2. There are favorable presentations of mothers employed outside of the home.

___ ___ 3. Women working outside of the home hold administrative and/or technical jobs. They are not all teachers, librarians, social workers, nurses or secretaries.

___ ___ 4. Fathers take an active and competent part in housekeeping and child-rearing and are depicted showing feelings of tenderness.

___ ___ 5. Girls and boys participate equally in physical activities.

___ ___ 6. Girls and boys participate equally in intellectual activities.

___ ___ 7. One-parent families are portrayed, and the portrayal does not suggest that children with a single parent automatically suffer from it.

___ ___ 8. Male and female characters respect each other as equals.

___ ___ 9. Girls and boys are both shown to be self-reliant, clever, and brave--capable of facing their own problems and finding their own solutions.

___ ___10. Multiple-parent families (divorced, remarried are portrayed and the portrayal does not suggest that such family conditions are automatically damaging to the children.

___ ___11. There are no unchallenged derogatory sex stereotyped characterizations, such as "Boys make the best architects," or "Girls are silly."

___ ___12. Both girls and boys are shown as having a wide range of sensibilities, feelings, and responses.

___ ___13. Both girls and boys have a wide variety of career options.

___ ___14. Adults who have chosen not to marry are portrayed favorably.

___ ___15. There are equal numbers of stories with girls and boys as central characters.

___ ___16. The male noun or pronoun (mankind, he) is not used to refer to all people.

___ ___17. Girls' accomplishments, not their clothing or features, are emphasized.

___ ___18. Clothing and appearance are not used to stereotype characters.

___ ___19. Non-human characters and their relationships are not personified in sex stereotypes (for example, depicting dogs as masculine, cats as feminine).

___ ___20. (For readers which incorporate biographies...) biographies of women in a variety of roles are included.

[1] Self-Study Guide to Sexism in Schools (1975), p. 17. Available from Pennsylvania Department of Education, Box 911, Harrisburg, PA 17126.

CHECK LIST FOR EVALUATING SEXISM IN SECONDARY TEXTBOOKS

Go through each text you are planning to use for the points listed below:

MALE FEMALE

1. Number of chapters/sections where individuals are mentioned:
2. Number of illustrations of:
3. Number of times individuals are shown/described:
   a. using initiative
   b. being independent
   c. solving problems
   d. earning money
   e. receiving recognition
   f. being inventive
   g. observing
   h. being passive
   i. leading
   j. being fearful
   k. being helpless
   l. receiving help
   m. assisting
4. Number of times adults are shown/described:
   a. in different occupations
   b. with children
   c. teaching skills
   d. commanding and directing others
   e. helping/nurturing others
   f. biographically
5. Ask yourself the following questions:
   a. Are males and/or females pictured/described as showing emotion?
   b. Are males and/or females described/rewarded for their intelligence and achievements?
   c. Is the male pronoun always used for the third person singular referent? (e.g., The individual showed his spirit when put to the test.)
   d. Are there any derogatory comments, descriptions or examples directed at males and/or females in general?
   e. Are males and females both represented in non-traditional as well as traditional roles and occupations?
   f. Are minority and ethnic groups treated naturally instead of stereotypically?

Adapted from Dick and Jane as Victims: Sex Stereotyping in Children's Readers. Copyright © 1975 Women on Words and Images, P.O. Box 2163, Princeton, New Jersey 03540.

EDUCATIONAL MATERIALS REVIEW

Equity Checklist

Name of Reviewer________________________________ Date________________

Title of Material____

Form (book, film, magazine, etc.)_______________Author________________

Publisher ____________________________ Publication Date________________

DIRECTIONS: Examine your material thoroughly, then:

A. After each question, place a check in the column or columns for which the answer to that question is yes (or positive).

B. Answer the questions in parts III, IV, V, and VI.

	White Persons		Black Persons		Ethnic/ Cultural Minorities		Disabled Persons	
	Male	Female	Male	Female	Male	Female	Male	Female
I. VISUAL ANALYSIS Overt Factors (pictures)								
1. Is the percentage of the total number of people in proportion to their percentage of the population in your region?								
2. If your region is homogeneous racially or ethnically, do the materials include the diversity of the broader state/country/world?								
3. Are people stereotyped or similar in facial features, hairstyles or other appearance?								
4. Are people of all economic classes shown?								
5. Are persons of various ages shown interacting with others of different ages?								
6. Are people shown in a variety of leadership activities?								

	White Persons		Black Persons		Ethnic/ Cultural Minorities		Disabled Persons	
	Male	Female	Male	Female	Male	Female	Male	Female
7. Are people shown in supporting roles, serving or working for others?								
8. Are persons in this group shown interacting on an equal basis with members of other groups?								
9. Are people shown taking breaks or "goofing off"?								
10. Are people shown interacting in racially/ ethnically integrated groups or situations?								
11. Are disabled people shown actively interacting with both disabled and non-disabled people?								
Covert Factors								
1. Are people in this group represented doing socially useful, productive work?								
2. Are people pictured against backgrounds and in activities which are consistent with their realistic and varied cultures?								
3. Are people pictured in creative activities?								
II. CONTENT ANALYSIS								
1. Are people depicted as active, problem-solving, initiating and achieving?								
2. Are people depicted as tender, nurturing, emotional and capable of error?								
3. Are people valued for their capabilities rather than their appearance?								
4. Is language used which does not stereotype people or groups?								

III. FORMAT

Is the material available in other languages or special formats such as large print, braille or audiotape?

_____Yes _____No If Yes, which formats are available?

____

____

____

____

IV. COMMENTS/OBSERVATIONS (Use other side if needed)

A. Refer to your checklist on pages 1 and 2. Which group(s) have the most and which the least checks?

____

____

____

B. Describe any patterns or differential treatment which you observed. (These may be positive, negative - or neutral)

____

____

____

____

____

V. SPECIFIC REFERENCES

Please use this space to cite any specific examples of either biased/offensive material or of particularly nonbiased, fair and inclusive material. Note the page number, frame of film, or approximate location in the material.

____

____

____

____

VI. RECOMMENDATIONS

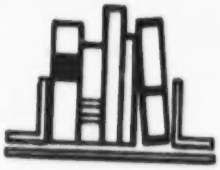
A. If you have found bias in this material, can you suggest substitute materials or methods/activities for using this material in a nonbiased way?______________________

____

____

B. Would you recommend this material? _____Yes _____No

Why?____



RATE YOUR READING

You are a Book Reviewer for your school newspaper. Your responsibility is to rate the books for fairness. Choose any three (3) books which you or your classmates are reading this year. They may be fiction, nonfiction or textbooks.

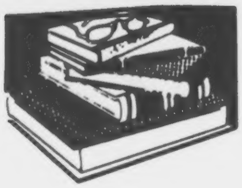
Score each book in the categories on the rating chart below. Then determine which book is most fair, most inclusive of different people, and, therefore, most highly recommended. Award each book a rating of one, two, three or four stars.

FAIR BOOK RATING CHART

Give each book one point for every item listed below which it contains.

	Book 1	Book 2	Book 3
I. CHARACTERS/PEOPLE			
a. Shows people of more than one race or nationality			
b. Includes males and females in equal numbers			
c. Shows people of more than one ethnic or cultural group			
d. Includes disabled persons in active roles			
e. Has older, middle-aged and younger characters			
f. Includes people of different income levels (socioeconomic)			
g. Includes different types of families (two-parent, one-parent, multigeneration, etc.)			
h. Has people from different geographic regions			
II. EVENTS/EXAMPLES			
a. Different kinds of people and females and males are shown in leadership roles or activities			
b. Different kinds of people and males and females are shown in helping roles or activities			
III. LANGUAGE			
a. Words are used which include males and females equally, eg. firefighter, rather than sex-biased words like fireman.			
b. Language describes different groups in complete ways, not as all being the same within a group			
IV. ILLUSTRATIONS			
a. Pictures or drawings include many different kinds of people			
b. Illustrations show respect for different strengths and abilities			

TURN THE PAGE OVER TO GIVE YOUR RATING FOR THESE BOOKS



BOOK REVIEW RATING

RATING SCALE:

*	Zero to 5 points	If a book gets five or less points, it includes very few fair qualities. (One exception is a book which is specifically about one group or individual or on a particular topic to help add information about groups which are neglected in other books. If this is the case, you may recommend the book - but only as part of a collection where it will balance the content in the other books) If this is not the case, give tnis book the one star, **POOR BOOK AWARD** and do not recommend it!
**	5 to 10 points	Between five and ten points, the book earns two stars - for **BEGINNING TO BE FAIR.**
***	10 to 15 points	Books earning between ten and fifteen points are showing **RESPECT FOR PEOPLE.** Give that book three stars!
****	Over 15 points	When a book earns over 15 points for fairness, it includes many different people in differing roles. These books should be used by more students so give it the four star, awesome **RECOMMENDED READING AWARD!**

You rate: BOOK 1_____stars BOOK 2_____stars BOOK 3____stars.

The highest rated book is BOOK_____.(Review that book below)

YOUR REVIEW:

I, ______________________________, give this book the

____-star rating. I think it deserves this award because

____

____

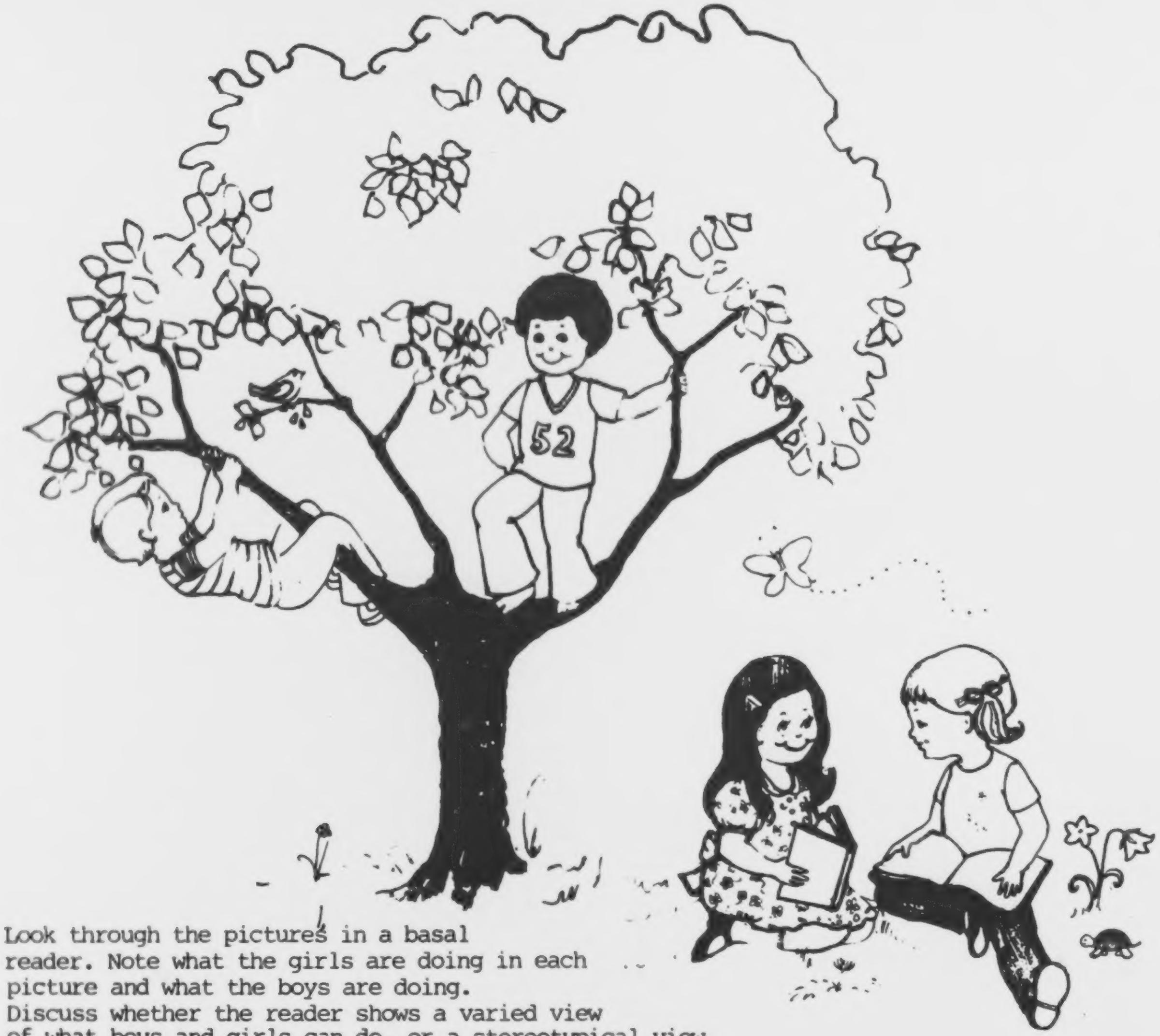
____

Date of Review__________________School of Reviewer__________________

Grade Level of Reviewer_________

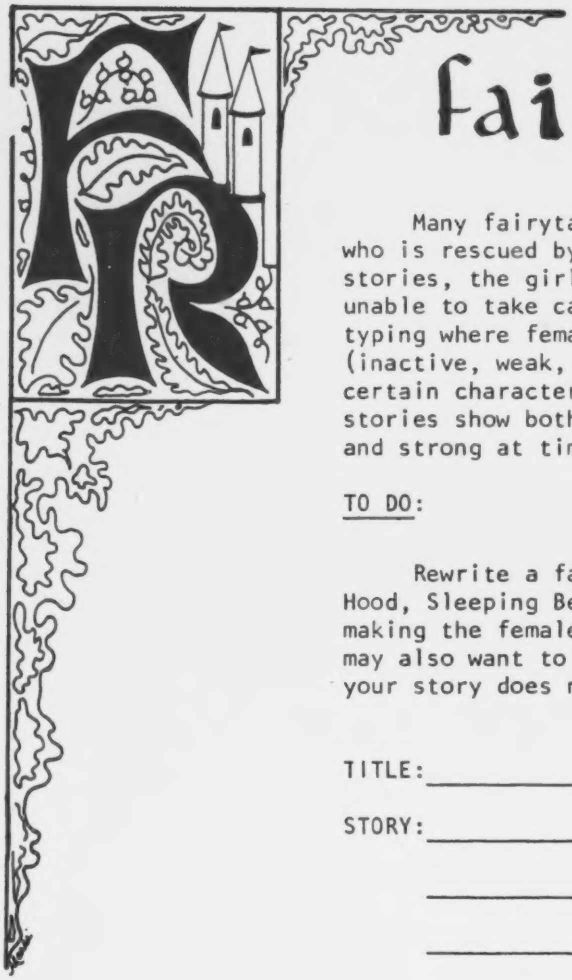
Authorized Reviewer Signature______________________

WHAT DO CHILDREN DO IN BOOKS?



TO DO:

1. Look through the pictures in a basal reader. Note what the girls are doing in each picture and what the boys are doing.
2. Discuss whether the reader shows a varied view of what boys and girls can do, or a stereotypical view.



Fairytales Retold

Many fairytales involve a princess or other female character who is rescued by a prince or other male character. In these stories, the girls and women are often shown as frightened people, unable to take care of themselves. This is called sex-role stereotyping where females are shown as only having certain characteristics (inactive, weak, etc.), and males are also shown as only having certain characteristics (brave, strong, etc.). Many more modern stories show both girls and boys, women and men, as being brave and strong at times and inactive and weak at times.

TO DO:

Rewrite a familiar fairytale, such as Little Red Riding Hood, Sleeping Beauty or Snow White. Change the story by making the female characters solve their own problems. You may also want to make up your own fairytale, making sure that your story does not use sex-role stereotyping.

TITLE: ____

STORY: ____

____

____

____

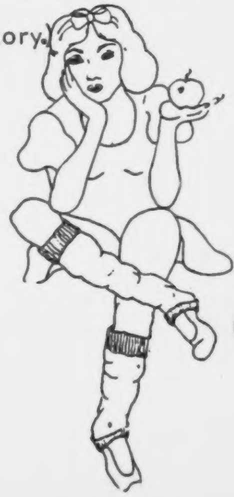
____

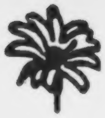
____

____

____

(Use the back of this page to complete your story.)

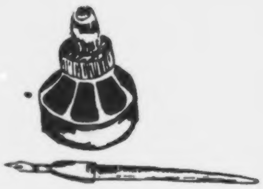




DETECTING AND CORRECTING BIAS

Directions: The purpose of this activity is to help you identify bias in printed materials and to learn ways of correcting bias to make materials more fair for everyone

Read each of the examples below. First, describe any bias which you might detect in that passage. Then, suggest one way of eliminating that bias by rewriting the passage.



I. "Through the Business and Industry Council, professional men, businessmen and tradesmen share their expertise , at no cost, with students in our high schools."

Describe any bias ____________________

____

____

____

Non-biased change(s) ____________________

____

____

____

II. "For a time, Chinese workers were in great demand. They helped build the transcontinental railroads. They also worked as household servants or as waiters and launderers."

Describe any bias ____________________

____

____

____

Non-biased change(s) ____________________

____

____

____

(Continued on Next Page)

DETECTING AND CORRECTING BIAS
(Continued)

III. "Running for Student Council president are Tyrone Smith, a straight-A student, and Juanita Valdez, a perky junior."

Describe any bias ______________________________

____

____

____

Non-biased change(s) ______________________________

____

____

____

IV. "Because John was confined to a wheelchair, his guidance counselor suggested that he go into computer programming."

Describe any bias ______________________________

____

____

____

Non-biased change(s) ______________________________

____

____

____

V. "A slave could not claim his wife or children as his own because the laws did not recognize slave marriages. Still, many slaves lived happy lives when they had kind owners."

Describe any bias ______________________________

____

____

____

Non-biased change(s) ______________________________

____

____

____

WHO DID YOU READ ABOUT ???

Directions: Complete this form with another student. (You may also complete the form with a group of students or your entire class).

Use the form below to check your class or library books for balance or imbalance among females and males - both authors and characters.

After completing the form, make a graph to show what you found, then answer the questions below.

WHO DID YOU READ ABOUT? FORM:

Look at the books in your classroom and/or library-media center and think about other books which you or your friends have read. List the authors and main characters below. Check off any of the descriptions on the right side which fit that character or author (if you could tell). Use extra forms if you have more names.

	Descriptions:						
Names of People (real)	**Female**	**Male**	**Black**	**White**	**Hispanic**	**Asian**	**Disabled**
Names of Characters In Books (fictional)							

Now look at your graph and answer these questions:

1. Which descriptions fit the most people?
2. Did you have more or less representation of any groups?
3. What could make the collection of books more fair?
4. Why would it be important for books to be fair and show many different kinds of people?

SEX STEREOTYPING: LANGUAGE

What's wrong with these sentences? Figure it out and, in the space below each sentence, rewrite the sentence to make it *nonstereotyped*.

1. The works of Hemingway, Steinbeck, and Miss Buck were widely read.

2. The poetic styles of Emily Dickinson and E.E. Cummings are quite different. Emily's style is spare and simple, while Cummings' . . .

3. Galileo was the astronomer who discovered the moons of Jupiter; Marie Curie was the beautiful chemist who discovered radium.

4. The candidates were Byron K. Wilson, president of American Electronics, Inc., and Florence Greenwood, a pert, blonde grandmother of five.

5. In New England, the typical farm was so small that the owner and his sons could take care of it by themselves.

6. Mary Wells Lawrence is a highly successful lady advertising executive.

7. The ancient Egyptians allowed women considerable control over property.

8. A slave could not claim his wife or children as his own because the laws did not recognize slave marriages.

SOURCE: A Curriculum Guide to Women's Studies for the Middle School, Eileen Abrams, The Feminist Press, 1982.

CHANGING STEREOTYPED TEXTBOOKS AND THEIR IMPACT

Individual awareness of racism and sexism in textbooks and instructional materials is an important first step in changing biased materials and their impact on all of us. Each of us has a responsibility for using our awareness to bring about some changes and support others who are working in this area. The following represents a checklist of the things that students, teachers, administrators, parents and community groups can do to "act" on their awareness.

Students

- Look for and learn to recognize bias that may be found in textbooks, library books, television programs, magazines, etc.
- Ask your librarians to help you identify non-racist, non-sexist books. Select books that help you understand people in other cultures or situations than your own.
- Point out bias in materials when you recognize it in materials you are using in school.
- Do a study of your textbooks. Ask your teacher if you can do this with other students as a project or as part of your own school work.
- Write letters to people who can help you learn more about bias in textbooks.
- Write letters to publishers and let them know when you have found bias in textbooks.
- Rewrite stories or textbooks to show how they might have been written to avoid bias or from another persons point of view.

(OVER)

Teachers

In the Classroom

- "Level" with the students in your classroom. Point out racist or sexist bias of books or materials. Help them learn to identify sources of bias and important omissions in the materials.
- Develop classroom activities around identifying bias found in television, textbooks, movies, library books, magazines, etc.
- Incorporate the development of critical reading skills as an instructional objective for all your teaching, not just when special efforts are being made to identify bias in materials.
- Identify or develop supplementary materials which can help "correct" some of the bias of available materials.
- Design student research projects. These might include a study of their own textbook materials or their identification of supplementary materials.
- Assign student papers, themes, term papers, or other activities on topics or persons not usually covered in textbooks or materials.
- When students have completed activities identifying bias, have them write letters and send reports to administrators, publishers, community groups and organizations working to reduce bias in textbooks.
- Invite local resource persons into your classroom to provide additional information and work with students on special projects and activities.
- Ask students to rewrite materials or write their own materials on subjects ommitted from the textbook or write the material from other persons point of view.
- Use bulletin boards, posters, pictures, magazines, and other materials to expose students to information commonly excluded from traditional materials.
- Develop a classroom collection of non-racist, non-sexist reading materials for students. Identify books that students may be encouraged to seek out in their personal reading.

Parents and Community Groups

- Read the textbooks and materials that your children are using and identify sources of bias where they exist.
- Meet with your children's teachers and principals. Learn how the problem is being handled in your school.
- Work with other parents or groups to raise their awareness of the problem of biased materials.
- Meet with school board members to outline your concerns. Support expenditures for supplementary materials and in service training for school personnel.
- Sponsor a community workshop on bias in textbooks and instructional materials. Include information that will assist parents in pointing out stereotypes in television, magazines, and other materials found in the home.
- Organize a study of the bias of textbooks used in your community schools. Publicize the results and make recommendations for change.
- Establish a special collection of books in the school or public library which features non-racist, non-sexist, and multi-ethnic books.
- Identify how textbooks are selected in your community. Write to and/or meet with persons responsible for textbook selection at local and state levels to voice your concerns, urging purchase of quality materials and inclusion of supplementary materials.
- Write to textbook publishers and indicate your dissatisfaction with biased materials. Support examples of non racist, non sexist books that have been developed.
- Recognize the efforts of teachers and administrators who are taking positive actions to deal with the problem.
- Organize a task force or speakers bureau to meet with other groups to extend their understanding of the problem and actions that may be taken.

Source: "What Can You Do About
Biased Textbooks," Resource Center
on Sex roles in Education, National
Foundation for the Improvement of
Education, Washington, D.C.

STUDENT INPUT FORM

WANTED: Student Contributions (K-12) related to Maryland Women's History

WHAT: Materials about women in Maryland - past and present

- Original poems, puzzle activities, songs, cartoons, sketches (pencil or pen and ink)
- Interviews with women in a variety of career fields.

- Essays about women in Maryland's history
- Articles about women who have worked to bring about better conditions and positive changes in society

WHEN:
- By April 15

HOW: Send materials to Linda Shevitz, Maryland State Department of Education, 200 W. Baltimore Street, Baltimore, Maryland, 21201

MARYLAND
WOMEN'S
HISTORY

RECORD OF ACTIVITIES

Maryland Women's History

Please complete the form below by describing the activities and/or materials which your school, school system, or organization developed for Women's History Month. These will be compiled and shared with other schools and organizations. Please attach copies of materials used, flyers or outlines of events, newsclippings, art work or photographs, etc. Use additional sheets if necessary.

Activities

Name ______________________________

Address ______________________________

School or Organization ______________________________

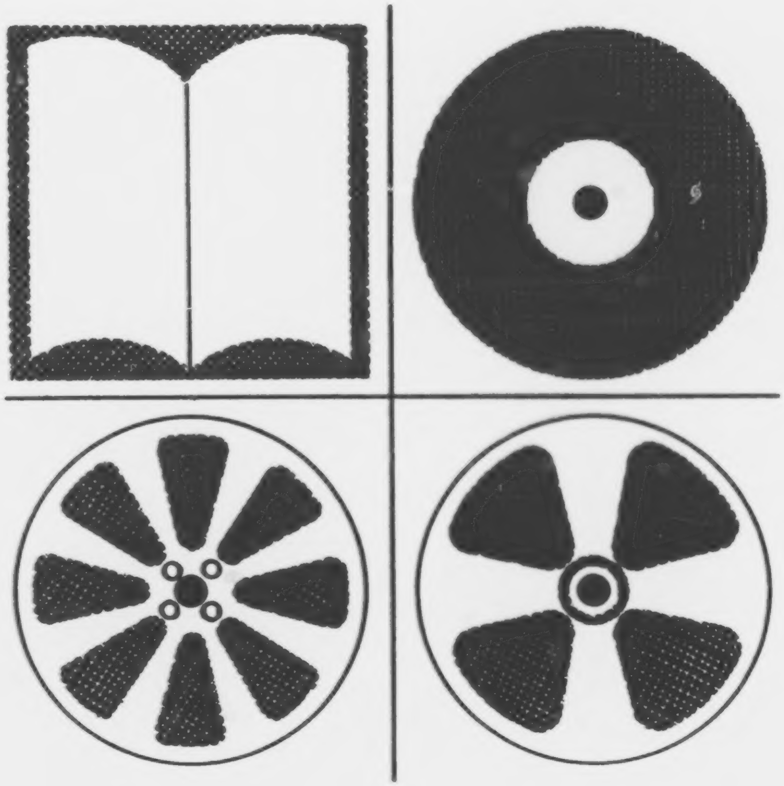
Grade(s) ______________________________

Please Return To:
Linda Shevitz
MSDE
200 West Baltimore St.
Baltimore, Md. 21201

Please return by April 15

MARYLAND WOMEN'S HISTORY

RESOURCE DIRECTORY



RESOURCE DIRECTORY
1989 Maryland Women's History Month

In Her Own Write: Women's Words, Wit and Wisdom

The following are selected resources related to the 1989 Maryland Women's History Month theme, "In Her Own Write: Women's Words, Wit, and Wisdom." Those listed with an asterisk (*) are available at the Equity Resource Center, Equal Opportunity Office, Maryland State Department of Education, 200 West Baltimore Street, Baltimore, MD 21201-2595, (301) 333-2230.

The Resource Directory is organized into the following sections:

I. GENERAL WOMEN'S HISTORY RESOURCES.
   - Print
   - Organizations/Sources of Materials

II. WOMEN WRITERS AND WOMEN IN LITERATURE RESOURCES.
   - Print (including biographies and anthologies)
   - Non-Print
   - Organizations

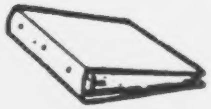
III. RESOURCES FOR CURRICULUM TRANSFORMATION.

IV. RESOURCES FOR IDENTIFYING AND COUNTERING BIAS IN LANGUAGE, LITERATURE, AND CLASSROOM ENGLISH, LANGUAGE ARTS MATERIALS.

V. SOURCES OF MULTICULTURAL NON-BIASED MATERIALS FOR LANGUAGE ARTS, ENGLISH, LITERATURE, AND WOMEN'S STUDIES.

VI. BOOKS BY MARYLAND WOMEN WRITERS.

For additional resources, check with your local and school libraries.



I. GENERAL WOMEN'S HISTORY RESOURCES

PRINT

All the Women Are White, All the Blacks Are Men, But Some of Us Are Brave. Library of Congress. Washington D.C.: Library of Congress, 1982.

Celebrate Women.

Poster that notes birthdays of notable women for everyday of the year; $8.00 plain, $15.00 laminated; checks payable to Celebrate Women, Margaret Zierdt, 701 Roxboro Road, Rockville, MD 20850.

*Community Resources Program Planning Guide. Mary Ruthsdotter, Bonnie Eisenberg. National Women's History Project. 1986.

*Contributions of Black Women to America. Marianna Davis, editor.

The works of American Black women over the past two hundred years are chronicled by topic, with the individual person well-indexed in two exhaustive volumes.

*Faces and Phases of Women. National Women's Hall of Fame.

Two-page biographies and charcoal sketches of the first 31 women to be inducted into the National Women's Hall of Fame. Accompanied by a time-line, glossary and activities.

Famous American Women. Hope Stoddard. Thomas Y. Crowell, 1970.

Forty-two women who have contributed to widely varied fields in American History.

*Feminist Resources for Schools and Colleges. Anne Chapman. Old Westbury, N.Y.: The Feminist Press, 1985.

Annotated classroom resources for secondary school and college teachers in American and European history, literature, social sciences, mathematics, and art.

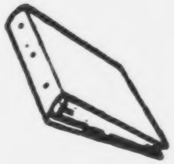
*Free to Be You and Me. Marlo Thomas. Ms. Foundation, Inc. McGraw Hill Book Co., 1974.

Even though this was published some 14 years ago, it still presents to boys and girls who they could be rather than the sterotyped version of who they should be or ought to be.

Frontiers: A Journal of Women Studies. Vol. VI, no. 3, Fall, 1981.

This issue is devoted to Native American women. An extensive bibliography Lyle Koehler is included.

Her Way: Biographies of Women for Young People. Mary Ellen K. Siegel, Chicago, Il: Academy Press Limited, 1976.



Index to Women of the World. Norman Olin Ireland. Faxon, 1970.

Includes references to about 13,000 women whose biographies and in some case portraits, appear in 945 collective biographies.

New Directions for Women. 108 West Palisade Avenue, Englewood, N.J. 07631.

This bi-monthly newspaper format publication focuses on women's issues, and includes book reviews, media information, and articles on women in the arts.

Notable American Women 1607-1950. Edward F. James, editor. 1971.
Notable American Women: The Modern Period. Barabara Sicherman, editor. 1980.

Howard University Press.

Both volumes contain biographies of American women distinguished in their field.

**Notable Maryland Women*. Winifred Helmes. Centreville, MD: Tidewater Publishers, 1977.

The lives of famous Maryland women are discussed.

**101 Wonderful Ways to Celebrate Women's History*. Bonnie Eisenberg and Mary Ruthsdotter. National Women's History Project, 1986.

The programs described are organized into three sections: activities for school districts, sites or individual classrooms; cooperative programs for school and community organizations; and activities appropriate for individuals or community based organizations.

**Reclaiming the Past, Rewriting the Future: Elementary Curriculum Unit*. Claudia McKnight.

Over 40 short biographies of contemporary women in science, mathematics and language related professions, and business, athletics, performing arts, government and creative arts occupations. Multi-cultural.

SAGE: A Scholarly Journal on Black Women. P.O. Box 42741, Atlanta, GA 30311-0741.

Includes book reviews and bibliographies (published semi-annually; $15.00 yearly rate, payable to SWEP, Inc./SAGE.

**Strong Women: An Annotated Bibliography for the High School Classroom*. Deborah Silverton Rosenfelt. Westbury, NY: The Feminist Press, 1977.

This book recommends over 100 available paperbacks emphasizing the strengths and achievements of women.

**The Times and Triumphs of American Women*. National Women's Hall of Fame.

Featuring portraits, biographies and study questions, as well as puzzles, a 14-actor play, lists of notable women's birth dates, and other useful materials.

12 American Women. Elizabeth Anticaglia. Nelson-Hall, 1975.

The women whose biographies are given have made a concrete contribution to American civilization.

With These Hands: Women Working on the Land. The Feminist Press, City University of New York, 311 E. 94th Street, New York, NY 10128, 212-360-5790.

Recommended Course Use; U.S. history; U.S. literature; sociology of work; minority and ethnic history; women and work.

Beginning with the Native Americans, this unique collection traces the history of farm women of all races in the United States to the present day.

Womanlist. Marjorie P.K. Webster and Jean S. Arbeiter. New York: Atheneum, 1981.

**Women's Book of World Records and Achievement*. Lois Decker O'Neill, editor. Garden City, NY: Doubleday, 1979.

This book gives background information on women challenging sterotypes and breaking barriers in a variety of roles. It includes biographical sketches of "Firsts for Women."

**Women's History Curriculum Units K-3*. National Women's History Project.

Four units, each containing six biographies, coloring pages, and student activities. Multi-cultural.

Women's Review of Books. The Women's Review Inc., 828 Washington St., Wellesby, MA 02181.

An autonomous publication which is a project of the Wellesby College Center for Research on Women. It has its own editorial board of directors who set policy.

ORGANIZATIONS/SOURCES OF MATERIALS

National Level

Council on Interracial Books for Children
1841 Broadway
New York, NY 10023

Publishes a periodical, the Bulletin, focusing on bias in children's books; also has a catalog of materials (books and AV)designed to reduce sexism and racism in schools and society.

The Feminist Press
Box 334
Old Westbury, NY 11568
(516) 997-7660

Publishes materials on various aspects of women in history. Bibliographies are also available.

Feminist Studies
c/o Women's Studios Program
University of Maryland
College Park, MD 20742

Published three times a year, this journal provides a forum for feminist analyses, debate and exchange and encourages readers to open new areas of research, criticism and speculation.

The National Women's Hall of Fame
76 Fall Street
P.O. Box 335
Seneca Falls, NY 13148
(315) 568-8060

Provides a permanent place of honor for selected outstanding American women. Publishes catalog with educational materials and gifts.

National Women's History Project
P.O. Box 3716
Santa Rosa, CA 95402
(707) 526-5974

Publishes and disseminates a wide variety of classroom materials at all grade levels related to women in history. A catalog of resources is available for $1.00.

National Women's Studies Association
University of Maryland
College Park, MD 20742
(301) 454-3757

Association works to further the educational, political, and professional development of women's studies.

OHOYO Resource Center
P.O. Box 4073
Witchita Falls, TX 76308
(817) 767-1555

Focusses on American Indian-Alaska Native women, offers copious library and media resources, printed bibliography, and maintains a referral pool to specific American Indian-Alaska Native women. Write for catalog.

Women's History Resources
National Women's History
Project,1987

Provides extensive listing of print and non-print materials.

Women's Institute for Freedom of the Press
3306 Ross Place, N.W.
Washington, D.C. 20008
(202) 966-7783

Non-profit, tax-exempt organization founded in 1972 for research and educational purposes and to publish works on the communication of information. New ideas about the communications media are encouraged, examined, researched and published. Also a support network of media women and media-concerned women.

Women's Media Project
Legal Defense and Education Fund (NOW)
2600 Virginia Avenue, N.W., 604
Washington, D.C. 20037
(202) 783-0345

Conducts research and provides education related to women and the media; publishes fact sheets and update newsletter.

State Organizations

American Association of University Women
Maryland State Division
Dian O. Belanger
616 Nelson Street
Rockville, MD 20850

Banneker-Douglass Museum of Afro-American Life and History
84 Franklin Street
Annapolis, MD 21401
(301) 269-3955

Collection: artifacts relating to the Afro-American experience in Maryland. Offers art/historical exhibits, gallery talks, and other special events. Group tours available with appointment. Tour takes anywhere from 30 minutes to an hour. No public parking available. Must use street parking, local garages, or shuttles from Navy/Marine Stadium to downtown. No entrance fee. Hours: Tuesday thru Friday, 10:00 a.m. to 3:00 p.m., Saturdays and Sunday, 12:00 to 4:00 p.m. Contact: Barbara Jackson, Community Education Officer.

Mary McLeod Bethune Museum
National Archives for Black Women's History
1318 Vermont Avenue, NW
Washington, D.C. 20005
(202) 332-1233

Museum has five galleries for art and historical exhibits. Also offers poetry readings and concerts. Archives contain the papers of black women's organizations. Hours: Monday thru Friday, 10:00 a.m. to 5:00 p.m., Saturday, 1:00 p.m. to 5:00 p.m. Contact: Jennifer Cover, Public Liaison.

Enoch Pratt Free Library
Maryland Room
400 Cathedral Street
Baltimore, MD 21201

Contains a large collection of books, magazines and early newspapers that reflect Maryland's history.

-Afro-American Collection: contains over 6,000 volumes on black history and culture; also pamphlets from various urban leagues, newspaper clippings from the mid-1970's. Hours: Monday thru Thursday, 10:00 a.m. to 9:00 p.m.; Friday and Saturday, 9:00 a.m. to 5:00 p.m. Contact: Eva Slezak.

-A women's collection is being developed featuring books of, by and about women and their role in literature, sports and politics.

Maryland Commission for Women
311 W. Saratoga Street
Baltimore, MD 21201
(301) 333-0054

Identifies and researches problems and recommends solutions and policies on behalf of Maryland women.

Maryland Commission on Afro-American History and Culture
84 Franklin Street
Annapolis, MD 21401
(301) 269-2893/2894

Acts as a statewide coordinator and clearinghouse in preserving evidence of the black experience in Maryland. It specializes in historical preservation and research, unearthing and collecting historical materials of significance to black history and culture within the state. It also provides exhibits and resource materials to the community at large and local educational systems and institutions within the state.

Publications: Black History: Points for Discussion (brochure), Black Marylanders: A History for Children, A Chronology of the Life of Benjamin Banneker, and a Guide to Afro-American History in Maryland (forthcoming). Contact: Carroll Greene, Jr., Executive Director.

The Maryland Historical Society
201 West Monument Street
Baltimore, MD 21201
(301) 685-3750

Library: Collection consist of a wide variety of materials including manuscripts, correspondence, records, journals, pamphlets, newspapers, books, memorabilia, maps, etc. pertaining to the Afro-American experience in Maryland.

Museum: Includes several temporary and permanent exhibitions such as the Darnell Young People's Museum, the Maritime Museum, and displays of furniture, paintings, and other decorative arts.

Group tours available by arrangement. Maximum number, 10-30 persons. Tour takes approximately 1 hour. Entrance fee required for use of library, but tours can be arranged by the Education Department of the Society.

Maryland Humanities Council
516 N. Charles Street, Suite 305
Baltimore, MD 21201

Moorland-Spingarn Reserach Center
Howard University
500 Howard Place
Washington, D.C. 20059
(202) 636-7239

Collection includes extensive materials on Afro-American, African, and Caribbean history and culture. Hours: Monday thru Thursday, 9:00 a.m. to 8:00 p.m. Friday, 9:00 a.m. to 5:00 p.m. Saturday, 9:00 a.m. to 4:30 p.m.

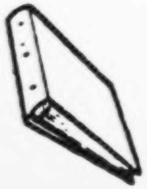
Maryland Regional Vocational Equity Centers

Central Regional Center
Howard, Anne Arundel, Baltimore, Harford Counties,
and Baltimore City
Howard County Staff Development Center
Faulkner Ridge School
10698 Marble Faun Court
Columbia, MD 21044
(301) 730-9417
(301) 740-3316
CONTACT: Diana Bailey

Eastern Shore Regional Center
All Eastern Shore Counties
Board of Education of Queen Anne's County
P.O. Box 80
Centreville, MD 21617
(301) 758-2403
(301) 758-0558
CONTACT: Hillary Spence

Southern Regional Center
Prince George's, Montgomery, Calvert, Charles and St. Mary's
Counties, Prince George's County Schools
Sasscer Administration Building
14201 School Lane
Upper Marlboro 20772
(301) 952-6392
(301) 952-4571
CONTACT: Jeanne Nicholson

Western Regional Center
Frederick, Carroll, Washington, Allegany, and Garrett Counties
Frederick County Voc-Tech Center
7922 O'Possumtown Pike
Frederick, MD 27101
(301) 694-1658
CONTACT: Bonnie McNamee



Maryland State Department of Education
200 West Baltimore Street
Baltimore, MD 21201-2595
Equity Specialist: Linda Shevitz, (301) 333-2239
English/Language Arts Specialist: Patricia Williams, (301) 333-2339
Reading Specialist: Barbara Kapinus (301) 333-2341
Library Media Specialist: J. Linda Williams, (301) 333-2133
Vocational Equity Specialist: June Wilson, (301) 333-3566

Mid-Atlantic Equity Center
5010 Wisconsin Avenue
Washington, D.C. 20016
(202) 885-8517

University of Maryland Vocational Equity Project
J.M. Patterson Hall
University of Maryland
College Park, MD 20742
(301) 454-4264
COORDINATOR: Teena Day

II. WOMEN WRITERS AND WOMEN IN LITERATURE RESOURCES.

PRINT

Again Calls the Owl. Margaret Cranen. Putnam, 1980.

The author sketches the highlights of her life leading up to the writing of her first novel at the age of sixty-nine.

American Women Poets. Jean Gould. Dodd, Mead & Co., 1980.

This is a series of biographical sketches of ten famous women poets.

American Women Writers. Lina Mainiero, editor. Ungar, 1979-1982. 4 volumes.

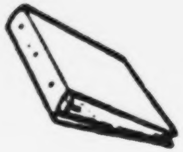
This critical reference consists of alphabetically arranged entries on authors of every genre from colonial times to the present.

*Antietam Review. Washington County Arts Council, 82 W. Hagerstown, MD 21740. (301) 791-3132.

A regional literary journal that is a semi-annual compilation of works by contemporary Maryland authors including many Maryland women.

Asian Voices. Beacon Press, 25 Beacon Street, Boston, MA 02108.

This series contains an anthology of Asian American writers.



Belles Lettres. P.O. Box 987, Arlington, VA 22216.

Bi-monthly review that focuses on the writings of Women (sample copy $1.00, 1 year subscription $15.00).

Black Women Writers. Beacon Press, 25 Beacon Street, Boston, MA 02108.

This series contains prediscovered books of the 19th and 20th century by black women. Six have been published with six more planned.

A Book of Women Poets from Antiquity to Now. Aliki Barnstone and Willis Barnstone, editors. Schrocken Books, 1980.

This collection is a major anthology of poetry by women covering four thousand years and all the great civilizations, with a generous selection of work by modern English, American, Canadian and Australian poets, as well as translations from languages as diverse as Sanskut, Persian, Hindi, Estonian, Chinese, Rumanian, Apache, and Norweigian.

Collection of Early Black Women Writers. Oxford University Press, Humanities & Social Sciences Marketing Department, 200, Madison Avenue, New York, NY 10016.

The works of 19th century black women writers from all social backgrounds and professions are collected and republished in 31 volumes. Some of the women featured have already made a mark on history; others are lesser-known, but have fascinating stories to tell. These volumes reflect the full scope of human concerns - education, love, religion, slavery, family life, social reform, feminism--and the entire range of literary genres.

A Day at a Time. The Diary Literature of American Women from 1764 to the present. Margo Culley, editor. Feminist Press, City University of New York, 311 94th Street, New York, NY 10128, 212-360-5790.

Edith Wharton: A Bibliography. R.W.B. Lewis. Harper & Row Publishers, 1978.

A scholarly biography of the 1976 Pulitzer Prize winner and her development as a writer and person.

**Embers*. Ruth S. Meyers and Beryle Banfield editors. The Feminist Press, City University of New York, 311 E. 94th Street, New York, NY 10128, (212) 360-5790.

A vibrant anthology produced for the classroom, for parents to read to children and for children to read on their own. It contains twenty-eight selections of fiction, biography, poetry and oral history of people who overcome traditional barriers of sex, race or disabilities.

**Emma Lazarus and the Statue of Liberty*. Bonnie Eisenberg. National Women's History Project, 1985.

This curriculum unit was designed to introduce students to Emma Lazarus, the poet and social activist, as well as to explore the experience of immigrants coming to this country with their hopes and dreams and to take a closer look at that symbol of hope, the Statue of Liberty.

Enterprising Women. Caroline Burd. Norton, 1976.

These 50 short biographies show women as entrepreneurs social reformers, innovators, educators and authors and the impact of their work. It begins with Mary Goddard who printed the Declaration of Independence and ends with Katherine Graham who represents the power of the printed word today.

**Fanny Kemble's America*. John A. Scott. Thomas Y. Crowell, 1973.

The story of an actress and writer who battled against slavery and injustices in human relations. Although her convictions cost her dearly, she left a record of her time which has enduring value for our own times.

The Feminist Papers: from Adams to de Beauvoir. University Press, Columbia, 1973.

This is an anthology of representative passages from women who have thought, written and acted in an attempt to elevate the status of all women.

Great Women: Poets and Writers. The Great Women Card Company, 310 E. 46th Street, Box 1, New York, NY 10017.

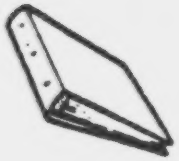
This biographical card game takes you into the lives of outstanding American women. The 52 card deck contains photos and facts about 10 women, who wrote of their experience as mothers, daughters, slaves and immigrants and women who expounded their ideas on economics and human rights.

Harriet Beecher Stowe. Noll B. Gerson. Popular Library, 1979.

This biography provides details of Harriet's life and family that influenced her writing.

If You Were a Writer. Joan Lowery Dixon. Macmillian, 1988.

Written for elementary students, this book explains to a young girl what her mother, a writer, does and helps her understand what being a writer really means.



I Love Myself When I Am Laughing. A Zora Neale Hurston Reader. Alice Walker, editor. The Feminist Press, City University of New York, 311 E. 94th Street, New York, NY 10128, 212-360-5790.

Recommended Course Use: U.S. literature; women writers, black writers; black history in the twenties and thirties; folklore.

This anthology contains fourteen examples of Hurston's fiction, journalism, folklore and autobiography. Considered the most prolific black American women author from 1920 to 1950, she has established herself as the intellectual and spiritual leader of the next generation of black writers.

Images of Women in Literature. Mary Anne Ferguson. University of Massachusetts: Houghton Mifflin, 1980.

Contains several bibliographies.

I'm Nobody! Who are You The Story of Emily Dickinson. Edna Barth. Seabury Press, 1971.

A well-research story of the reclusive poet's life beginning at nine years of age. Numerous quotations from her writing.

*In Her Own Image. Elaine Hedges and Ingrid Wendt, editors. Feminist Press, City University of New York, 311 E. 94th Street New York, NY 10128, 212-360-5790.

Recommended Course Use: U.S. literature; fine arts; performing arts; women and work; women writers; women artists; adolescence; families and work; art and social change.

The work of Western women artists, and the unique experience of women artists from their own viewpoints is presented. The important relationships between women's social conditions and women's art is explored.

Invented Times. Mary Helen Washington, editor. Anchor Press/Doubleday and Company: New York, NY, 1988.

This book consists of a series of selected novel excerpts, essays and short stories by Black women between 1860 and 1960, and provides a course in the literary history of Afro-American women writers.

Invincible Louisa. Cornelia Meigs. Little, Brown & Co., 1968.

The Newberry Award winning biography of Louisa May Alcott, author of Little Women and other classic books.

*Las Mujeres: Conversations from a Hispanic Community. Nan Elasasser, Kyle Mackenzie and Yvonne Tixler y Vigil. Feminist Press, City University of New York, 311 E. 94th Street, New York NY 10128, 212-360-5790.

Recommended Course Use: U.S. history, oral history, women and work; Hispanic culture, adolescence; the family, including lesbian families; women and education.

Twenty-one women recall life experiences from the time New Mexico was a territory to the present. This oral history of four generations of New Mexican Hispanic women challenges myths and sterotypes.

*Let Them Speak for Themselves. Women in the American West 1849-1900. Christiane Fischer, editor. Archon Books: Hamden, CT, 1977.

For over a century, the true faces of pioneer women have been obscured. This book presents the reactions of twenty-five women to their life in mining camps, cities, ranches, farms and in the army. The accounts, taken from diaries, letters, and journals are uncensored testimonies to their desire to construct a meaningful environment and make the home a center of "civilization."

The Life of Laura Ingalls Wilder. Donald Zochert. Contemporary Books, 1976.

This biography supplies facts mainly about Laura's early life that her books do not as well as providing insight into her life as a writer.

Listen Children. Dorothy S. Strickland, editor. Bantam Skylark Books: New York, NY, 1982.

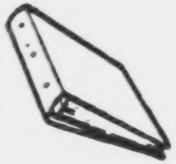
This anthology of Black Literature brings together the work of many of our most gifted black writers. The collection of twenty-two works is designed to provide children with a rich literary experience as they search for ways to explain their own existence and question the conditions of society.

Louisa May Alcott. Laurence Santrey. Troll Associates: Mahwah, NJ, 1986.

This biography is a short 47-page story appropriate for elementary students.

*The Making of a Feminist. Early Journals and Letters to M. Carey Thomas. Marjorie Housepean Dobkin, editor. William Morrow, 1980.

This book focuses on personal reflections of a Maryland woman's quest to obtain equal educational opportunities for women in the 19th century.



Method and Madness. Edward Butscher. Seabury, 1976.

This biography traces the interdependence of the life and art of Sylvia Plath and her psychological make-up.

My Life: George Sand. Harper & Row Publishers, 1979.

This is a translation and condensation of Sands' earlier work published in 1853-1855.

Native American Women: A Bibliography. Rayna Green. Indiana University Press, 1983.

This widely expanded library edition, of the original version published by Ohoyo Resource Center, contains almost 700 entries on works by and about American Indian/Alaska Native women published over the last three centuries.

The Norton Anthology of Literature by Women. Sandra M. Gilbert and Susan Gubar. W.W. Norton & Co.: New York, NY. 1985.

This collection brings together major works by over 50 women authors from America, England, Canada, Australia, and every other English speaking country. It presents a comprehensive overview of the ambition, imagination, vision and power of the female literary tradition.

*Our Maryland. Jane Eager and Jeanne McGinnis. Peregrine Smith Books, P.O. Box 667, Layton, UT 84011.

This textbook, written for fourth graders by two Maryland teachers, provides an interdisciplinary approach to learning while providing an accurate presentation of material.

*Phyllis Wheatley. Miriam Morris Fuller. Garrard Books, 1971.

Despite slavery and poverty, Wheatley became America's first published black poet, in the 1700s.

Plays by and About Women. Victoria Sullivan and James Hutch, editors. Vintage, 1974.

Each of the eight plays deals either positively or negatively with the nature of women in western society from a female point of view.

Poetry by American Women, 1900-1975: A Bibliography. Joan Reardon and Kristine A. Thorsen. The Scarecrow Press: Metucher, N.J., 1979.

This bibliography enumerates more than 5,500 women poets who have contributed to the development of American poetry in the twentieth century and provides access to approximately 9,500 volumes.

The Quotable Woman. Two Volumes (paperback). Elaine Partnow, editor. 271 Madison Avenue, New York, NY: Pinnacle Books, Inc., 1977. ,

Quotations by a number of notable women.

Rachel Carson, Who Loved the Sea. Jean Lee Latham. Garrard Publishing Co.: Champaign, IL, 1973.

This short but complete biography of Rachel Carson is appropriate for elementary students.

Sara Teasdale: Woman & Poet. William Drake. Harper & Row Publishers, 1979.

This biography explores the relationship between the poet's life and work and her friendships with other literary greats.

The Schomburg Library of Nineteenth Century Black Women Writers. Henry Louis Gates, Jr., Editor. Oxford University Press, 200 Madison Avenue, New York, NY, 10016.

Thirty volumes of rare words (some have never been reprinted) of fiction, poetry, autobiography, biography, essays, and journalism.

*She was There: Stories of Pioneering Women Journalists. Jean E. Collins.

Fifteen women journalists from the 1920's to today tell in their own words the demands and rewards they have experienced.

Tangled Vines. A Collection of Mother & Daughter Poems. Lyn Lifshin, editor. Beacon Press: Boston, MA, 1978.

The mother-daughter relationship, which has been largely ignored in literature, is examined through poems which reflect the range of feelings and emotions that exist between a mother and her daughter

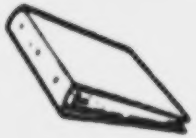
These Modern Women: Autobiographical Essays from the Twenties. Elaine Showalker. The Feminist Press, City University of New York, 311 E. 94th Street, New York, NY, 10128, 212-360-5790.

Recommended Course Use: the twenties; U.S. women and writers; autobiography; U.S. history.

These seventeen essays by women active in professional and public life discuss issues such as alcoholism, celibacy, mother-daughter relationships and politics.

This Bridge Called My Back: Writing by Women of Color. Cherrie Moraga and Gloria Anzaldua with forward by Toni Cad Bambara. Persephone Press, 1981.

Includes prose, poetry, personal narratives by Afro-American, Asian-American, Latin and Native American women.



This Song Remembers, Self Portraits of Native Americans in the Arts. Edited by Jane B. Katz. Houghton Mifflin Co.: Boston, MA, 1980.

In this anthology, twenty Native Americans speak about their works and their lives. Diverse art forms from graphic arts to theatre are represented.

The Third Woman: Minority Women Writers of the United States. Dexter Fisher. Houghton Mifflin: Boston, MA, 1980.

Minority women have yet to be represented adequately in anthologies, or to receive the critical attention their literature deserves. This collection addresses that and the style of the best of the literature written by contemporary minority women in the United States.

*Two Black Poets. Brophy O'Donnell. Maryland Magazine. Spring, 1981, V. 13, No. 3, pp. 20-23.

Two black poets, Lucille Clifton and Jessica Locklear, discuss their meeting and life in Maryland.

To Be Young, Gifted and Black. Lorraine Hansberry. New American Library, 1970.

Robert Nemeroff adapts the writings of Lorraine Hansberry to achieve A poignantly revealing self-portrait. The clear, optimistic spirit of the black writer remains vividly alive through her work.

Virginia Wolf and Her World. John Lehmann. Harcourt, 1976.

This biography is accompanied by numberous illustrations.

Visions of Black Women in Literature. Roseanne P. Bell, et al., editors, Anchor Press: New York, NY, 1979.

Includes examination of sterotypes and works by critics and writers such as Margaret Walker and Audre Lorde.

The Ways of My Grandmothers. Beverly Hungry Wolf, Quill Press, 1980.

Wonderful collection of oral histories of women in the Blackfoot tribes. Their stories reveal the real life experiences of women in the Blackfoot Nation. By tribal custom, all the old women of the past are the author's grandmothers. Grades 10-adult.

*We Are Your Sisters: Black Women in the 19th Century. Dorothy Sterling. W.W. Norton: New York, NY, 1984.

This is a lengthy compendium of letters, diary entries and reports from the more than 2,000 interviews of ex-slaves done under the Depression era WPA.

*With Wings. Marsha Saxton, editor. The Feminist Press, City University of New, 311 E. 94th Street, New York, NY 10128, 212-360-5790.

Recommended Course Use: introduction to women's studies; U.S. literature, women's literature.

An anthology of writings by and about women with disabilities. Through personal accounts, fiction and poetry, women describe the physical and emotional experience of disability.

Women and Fiction: Feminism and the Novel. Patricia Stubbs. Barnes and Noble, 1979.

Perceiving the novel as a cultural reflection of society provides the launching point from which the author discusses the repression of women in literature and the partial recognition of women in literature and the lessening of this phenomenon during the turn of the century as exhibited in contemporary fiction.

Women in Literature: Historical Images of Work. Title 1 X Line, Center for Sex Equity in Schools Volume V, No. 2. Spring/Summer, 1985.

This issue deals with the historical images of working women to provide the understanding that when we value the work done by women, the work done by women will have more value.

*Women In Media: A Documentary Sourcebook. Maurine Beasley and Sheila Jean Gibbons, editors. Women's Institute for Freedom of the Press, 1977.

This textbook, edited by two Maryland women, traces and interprets American women's relationship to the media.

Women of Her Word: Hispanic Women Write. Evagelina Virgil, editor. Art Publico Press, University of Houston, University Park, Houston, TX 77004.

Collection of poetry and prose by 40 Hispanic women writes.

Women Studies. A Recommended Core Bibliography 1980-1985. Catherine R. Loeb, Susan E. Searing, and Esther F. Stineman. Libraries Unlimited: Littleton, CO, 1987.

This abridged volume lists 645 titles considered essential for the smaller women's studies collection. Criteria for inclusion is defined in the introduction. There is a section for Literature, containing subtopics of drama, essays, fiction, history and criticism, mixed genres, and poetry.

Women with Disabilities: Essays in Psychology, Culture, and Politics. Michelle Fine and Adrienne Asch, editors. Temple University Press, 1987.

Essays addressing images and self-concept of women with disabilities.

*Women Working: An Anthology of Stories & Poems. Nancy Hoffman and Florence Howe. Feminist Press, City University of New York, 11 E. 94th Street, New York, NY 10128, 1979, 212-360-5790.

Recommended Course Use: U.S. literature; black white, Hispanic and Native American women writers; women and work; adolescence, the family and social change.

There are thirty-four selections about working women capturing the intensity of women's work experiences, both paid and unpaid, inside and outside the home.

Women Writers. Adele King and Eva Figis, editors. Barnes and Noble, Box 368, 81 Adams Drive, Totowa, NY 07512.

This series contains short critical biographies of 19th and 20th century poets and fiction writers.

*Working It Out. Sara Ruddick and Pamela Daniels, editors. Pantheon Books, 1977.

A collection of memoirs in which 23 individual women examine their graduate school experience and describe the difficulty of writing a dissertation that is both a meaningful piece of work and the fulfillment of a professional requirement.

The Yellow Wallpaper. Charlotte Perkins Gilman. The Feminist Press, City University of New York, 311 E. 94th Street, New York, NY 10128, 212-360-5790.

Recommended Course Use: U.S. literature; women and work; the family; psychology; nineteenth century medieval history; women writers.

First published in 1892, this is the secret journal of a woman who was sentenced to a rest home to cure her "nervous condition" by prescribing "complete passivity" and "total emptiness of the mind" because she rejected a life that was considered normal for a woman.

NON-PRINT

American Women's Diaries: Segment II, Southern Women. Readex, 58 Pine Street, New Canaan, CT 06840, 1-800-223-4739.

Published on microfilm, this second segment of the series relates to the trials and tribulations of over 30 women living in the South from the early 1800's through World War I.

American Women of Arts and Letters. United States Historical Society, First and Main Streets, Richmond, VA 23219.

Twelve famous American women are reproduced in bisque porcelain. This set includes women of tremendous intellectual capacity, with and sensitivity, who influenced generations. Each doll is scaled one-inch to the food and is dressed in historically, authenticated costumes. Featured are: Louisa May Alcott, Margaret Mitchell, Helen Keller; Marian Anderson, Pearl S. Buck, Emily Dickinson, Georgia O'Keeffe, Isadora Duncan, Nellie Bly, Ethel Barrymore, and Grandma Moses.

*Black Authors. Maryland State Department of Education, State Media Services Center: Baltimore, MD. videocassette, 30 min. VCT.

Authors of children's books, Lucille Clifton, Eloise Greenfield, and Sharon Bell Mathis, comment on their writing experiences and share their views on the need for books about black people.

*Black Women's Speeches. Ladyslipper, Inc. P.O. Box 3124, Durham, NC. 20775

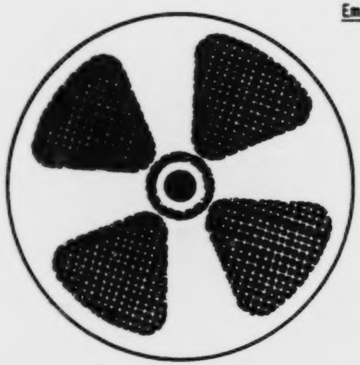
Two records, each accompanied by a full transcription of the speeches. Volume I: Sojourner Truth, Sarah Parker Redmond, Maria Stewart, and Mary Church Terrell. Volume II: Shirley Chisholm, Coretta Scott King, Angela Davis, Fannie Lee Chaney.

*But the Women Rose. Folkways Records, 43 West 61st St.: New York, NY 10023.

Each record comes with a full transcription. Volume I: The words of Susan B. Anthony, Harriet Beecher Stowe,-Sojourner Truth, Elizabeth Cady Stanton, Lucy Stone, Margaret Fuller and others, narrated by five readers. Volume II: The Words of Mother Jones, Emma Goldman, Margaret Sanger, Betty Friedman, Redstockings, Shirley Chisholm, and others, also by five readers.

Emily Dickinson: A Certain Slant of Light. Pyramid Films, P.O. Box 108, Santa Monica, CA 90406, 1978.

Julie Harris hosts this film on the poet who lived and died in relative obscurity. At various points in the film, Harris recites Dickinson's poetry with visualizations that reflect both the mood of the poems and the surroundings in which they were written. 29 minutes color. Grades 7-12.



Foxfire. McGraw-Hill Films, 1221 Avenue of the Americas, New York, NY 10020.

This film takes the viewer into the Georgia Hills to explore the ways of the people living there. The purposes, techniques, and procedures of running the famous high school oral history magazine are examined. 21 minutes, color.

Maryland Chapter and Verse. Maryland Center for Public Broadcasting: Owings Mills, MD, 356-5600

This series will be aired between 11:30 and 12:30 on certain weekdays during the month of March. Check your MITV schedules for exact dates and times.

This 13 part series "weaves a unique thread in Maryland's literary tapestry" visually exploring the lines and works of writers of fiction and non-fiction and poetry.

Using a variety of formats, this series is more than just half-hour interviews. Males as well as female writers are featured.

* #104 Three Black Women.

Frances Harper, the first Black woman to publish a short story...Zora Neale Hurston, whose books, Their Eyes Were Watching God and Mules and Men earned her a national reputation...and Maryland's poet laureate and author of nearly twenty children's books, Lucille Clifton, are featured.

* #106 Adventures in the Orient.

Grace Yaukey, sister of the late Pearl S. Buck, who published more than twenty-five books under the pseudonym Cornelia Spencer...Elizabeth Foreman Lewis, author of the Newberry award-winning novel, Young Fu of the Upper Yangtze... and fellow Newberry award winner, Katherine Paterson, whose books, Jacob Have I Loved, The Master Puppeteer, Bridge to Terabithia, and others which have won her a national reputation, are featured.

* 109 Word Play.

Familiar words are rediscovered in the poetic metaphors of guest author, Linda Pastan.. in the literary cubism of Gertrude Stein... and in the children's rhymes of Nancy Patz, author of Pumpernickel Tickle and Mean Green Cheese and Moses Supposes His Toeses Are Roses.

*Mitsuye and Nellie. Allie Light & Irving Saraf. Light-Saraf Films, 131 Concord Street, San Francisco, CA 94112, 1981. 58 min, 16mm color.

Documentary about Asian American poets Mitsuye Yamada and Nellie Wong, and their experiences as Asian American women and writers.

*Pioneer Women: Selections From Their Journals. Caedmon Records, 1995 Broadway, New York, NY 10023.

This two-record album reveals what it is really like to be an American pioneer woman. The four women featured went West for different reasons, had different experiences, and wrote in different ways.

To Be Young, Gifted and Black: A Portrait of Lorraine Hansberry. Films for the Humanities, P.O. Box 2053, Princeton, N.J. 08540, 1972, 89 minutes, color.

Author of A Raisin in the Sun, playwright Hansberry was the youngest American and the first Black to win the New York Drama Critics' Circle Award. Using her own words, drawn from letters and diaries written prior to her death from cancer at the age of 34, the film in play form depicts her experiences as a Black artist in America, from her first visit to the South to her life on the streets of Harlem.

*What If I am a Woman? Black Women's Speeches. Folkways Records, 43 West 61st Street: New York, NY 10023.

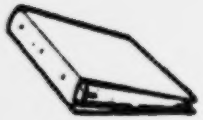
A wonderful opportunity to hear the words of famous women speaking eloquently for equal rights in race and sex. Liner notes give background information and a full transcription. Vol. I includes: Maria W. Stewart, Sojourner Truth, Sarah Parker Redmond, and Mary Church Terrell. Vol. II includes: Ida B. Wells-Barnett, Fannie Lu Chaney, Shirley Chisholm, Angela Davis, and Coretta Scott King.

*Willa Carter's America. Films for the Humanities, Inc., P.O. Box 2053, Princeton, N.J. 08540. 1976, 59 minutes color 16mm.

Relates the life, work and times of the writer. Born in Virginia in 1873, she spent most of her early life in Nebraska before becoming managing editor of "McClure's" at the height of its muckraking fame. She abandoned journalism for literature and was nearly forty when the work which launched her career as a novelist was published. Utilizes rare photos, memorabilia and settings in Nebraska.

*Women Writers: Voices of Dissent. Educational Enrichment Materials, 357 Adams Street, Bedfore Hills, NY 10507.

Three filmstrips of the very real obstacles faced by Edith Wharton, Ellen Glasgow, and Willa Cather as they worked for their own identity against the norms of a hostile society. Well paced, interesting.



*World of Light: A Portrait of May Sarton. Films for the Humanities, Inc., P.O. Box 2053, Princeton, N.J. 08540, 1979, 30 minutes color 16mm.

Follows writer Mary Sarton as she goes about her day's activities at her home on the coast of Maine. Sarton reads from her poetry and novels and discusses her views and experiences on solitude, aging, the woman writer, the creative process, discipline, integrity and relationships.

*The Writer in America: Eudora Welty. Films for the Humanities, Inc., P.O. Box 2053, Princeton, N.J. 08540. 1975. 29 minutes, color 16mm.

Welty's books exemplify the careful craftsmanship of a literary genius. As she explains in this interview, a spontaneous impulse usually ignites a set of stored emotions and begins the writing process. The story then takes over and determines its own shape. Once finished writing, she revises by cutting her manuscript into sections in order to tinker with the story's elements.

*The Writer in America: Muriel Rukeyser. Films for the Humanities, Inc. P.O. Box 2053, Princeton, N.J. 08540. 1978. 28 minutes color, 16mm.

When asked to talk about the obstacles a poet faces, Rukeyser mentions misunderstanding from oneself, one's family, the audience. She strives to overcome these and the most recent barriers to her poetry: two disabling strokes.

The Writer in America: Toni Morrison. Films for the Humanities, Inc. P.O. Box 2053, Princeton, N.J. 08540. 1978. 28 minutes, color 16mm.

Morrison describes the Black, mid-western community she knew as a girl, in her novels, The Bluest Eye and Sula. Morrison's talent lies in her descriptions of setting and in her careful portrayals of characters, people who become so real for her that she "listens" to them as she writes. Her characters are eager to find their place in the world, even when small-town life threatens to trap them forever.

III. RESOURCES FOR CURRICULUM TRANSFORMATION.

*A Curriculum Guide to Women's Studies for the Middle School, Grades 5-9. Feminist Press, Box 334, Old Westbury, NY 11568.

Twenty lesson plans with activity supplements to copy from this "how-to" guide for teaching about women in history and in society. For a course or for special projects. 1981.

*American's Women of Color. Integrating Cultural Diversity Into Non-Sex-Biased Curricula. Elementary Curriculum Guide. Gloria L. Kumagi, Project Director. Women's Educational Equity Act Program. USDE, 1982.

*America's Women of Color. Integrating Cultural Diversity Into Non-Sex-Biased Curricula. Secondary Curriculum Guide. Gloria L. Kumagi, Project Director. Women's Educational Equity Act Program, USDE, 1982.

These guides are designed to help students understand the status, needs, and contributions of minority women of color, i.e., American Indian, Asian American, Black and Hispanic, and to help teachers integrate relevant aspects of the history, culture, and contributions of these women into their existing classroom curricula.

*Breaking the Silence. Seven Courses in Women's Studies. Feminist Studies, Goddard College. Women's Educational Equity Act Program, USDHEW, 1979.

This publication seeks to address the effects of sex-role sterotyping on the lives of Third World, poor, working-class, and institutional women. The course descriptions include black women writers, women's history in U.S., reading and writing about women's lives, sex roles and socialization, cross-cultural perspectives, women in prison, and working women.

*Integrating Women's Studies into the Curriculum: A Guide and Bibliography. Betty Schmitz. Old Westbury, N.Y.: The Feminist Press, 1985.

A handbook of practical strategies for those beginning integration projects. Included are descriptions of effective faculty recruitment, seminar and conference programs, evaluation instruments, a current list of integration projects, and an extensive annotated bibliography.

*Integrating Women into the Curriculum. Proceedings of Women's Week, 1984. Myrna Goldenberg, editor. Montgomery College: Rockville, MD, 1984.

These proceedings provide the stimulus to review course syllabi with new insight and awareness of women's issues. It may be used as a reference document, resource tool, or supplementary instructional material.

*Integrating Women into the Curriculum, Third Wednesday Lecture Series 1986-1877. Homai Behram, Editor. Montgomery College: Rockville, MD, 1987.

This collection of six lectures by Montgomery College faculty addresses the need to balance the curriculum and the necessity to revitalize higher education through integrating women into the curriculum. The six lectures present women in history, psychology, sociology, counseling, mathematics, and literature.

*Real Women. Creative Writing Competition Guide. Bonnie Eisenberg. National Women's History Project. 1982.

This guide provides a complete step-by-step process for conducting a women's history essay competition at the school, district, county or state level.

Reconstructing American Literature. Paul Lauter. The Feminist Press, City of University of New York, 311, E. 94th Street, New York, NY 10128, 212-360-5790.

This is a collection of 30 syllabi of courses in American Literature that incorporate both black and white women and black men into a curriculum where they have not been represented equitably in the past. Writers included are: Mary Wilkins Freeman, Zora Neale Hurston, and Charlotte Perkins Gilman.

*Resources for Curriculum Change. Elaine Hedges, Sarah Coulter, K. Edgington. Towson State University, 1986.

Strategies and materials for curricular transformation.

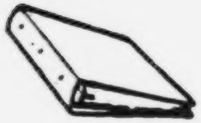
A Story of Her Own: A Resource Guide to Teaching Literature by Women. Mary Lyons. Heartwood Books: Charlottesville, VA, 1985.

A collection of biographical profiles of women writers, bibliographies of works by women authors, classroom activities for students, and strategies for teachers on infusing women's literature into curricula.

Story Sampler Series.

Heartwood Books
9 Elliwood Avenue
Charlottesville, VA 22901
Telephone: 804-294-7083

Offers multiple copies of short stories by women for classroom use. Each STORY SAMPLER package contains 5 paper back copies of one short story and 4 reproducible activity sheets. Activity sheets include 3 leveled sets of comprehension questions, skill instruction for literacy techniques, creative writing suggestions, and a vocabulary puzzle. Answer key provided. All materials packaged in a zip-lock storage bag.



Titles Available:

Onawandah. Louisa May Alcott.

Three by Chopin - The Blind Man, The Story of an Hour, The Recovery. Kate Chopin.

America and I. Anzia Yezierska.

The Yellow Wallpaper. Charlotte Perkins Gilman.

*Women In Literature: Historical Images of Work. Title IX Line Newsletter, Vol. IV, #2, Spring/Summer, 1985.

Center for Sex Equity in Schools
University of Michigan
Ann Arbor, MI

Information and activities for infusing women's studies into English and literature curricula.

Women in the World: Annotated History Resources for the Secondary Student. Lynn Reese and Jean Wilkinson, editors. Scarecrow Press, Inc.

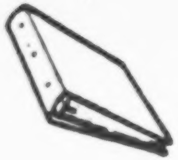
This book is directed to educators who are looking for new ways to incorporate women into world history, literature and area studies.

Women's History Lesson Plan Sets. National Women's History Week Project: Santa Rosa, CA 95402, 1982.

This booklet provides a set of lesson plans, chronologies and annotated bibliographies that have been developed to facilitate the fusion of women's multi-cultural history with the more standard classroom materials for social studies, language and art units.

Women's Studies Quarterly. New York, NY: The Feminist Press.

Provides coverage of issues and events in women's studies and feminist education at all levels, including in-depth articles on research about women and on current projects to transform traditional curricula.



IV. RESOURCES FOR IDENTIFYING AND COUNTERING BIAS IN LANGUAGE, LITERATURE, AND CLASSROOM ENGLISH/LANGUAGE ARTS MATERIALS.

*Building Library Media Collections: A Bibliography. Compiled by Rosa Presberry. Baltimore, Maryland: State Department of Education, 1981.

A comprehensive bibliography of selected sources which identifies sources of print and non-print materials to support students' educational needs. A section on multi-cultural education is included.

*Changing Words in a Changing World. Education Development Center. Newton, MA, 1980.

An overview of the power of language as a transmitter of culture and values. Includes activities to raise awareness of sexist and racist language.

*Checklists for Countering Race and Sex Bias in Educational Materials. WEEA Publishing Center. Newton, MA, 1982.

Sample checklists to evaluate sexism and racism in different content areas.

*Father Gander Nursery Rhymes: The Equal Rhymes Amendment. Father Gander. Advocacy Press: Santa Barbara, CA, 1985.

The pursuit of equal rights is a world issue of social justice and survival. Nursery rhymes are among a child's first literature encounter, and help form perceptions of self and the world. Father Gander amends the standard nursery rhymes so they offer a more equitable world purview to children.

*Guidelines for Creating Positive Sexual and Racial Images in Educational Material. Maryland State Department Education: Baltimore, MD.

Includes examples of sexist and racist language, and ways to change language usage.

*Guidelines for the Evaluation and Selection of Instructional Materials. Division of Library Development and Media Services, Maryland State Department of Education. Baltimore, MD.

Includes information on selecting non-bias materials.

*Guidelines for Selection of Bias-Free Textbooks and Storybooks: For Educators and Parents. Council on Interracial Books for Children. New York, N.Y.

Background information and checklists.

*Handbook of Non-Sexist Writing for Writers, Editors, and Speakers. Casey Miller and Kate Swift. New York, N.Y., 1980.

Identifying Racism and Sexism in Children's Books. Council on Interracial Books for Children: New York, N.Y., 1980.

Two half-hour filmstrips with accompanying guides. For use in raising awareness of parents and educators.

*One Hundred and One Books for Summer Reading. Mid-Atlantic Equity Center. Washington, D.C.

Two compilations of multicultural non-biased books for children K-6.

*Practical Guide to Non-Sexist Language. N.O.W. St. Louis, MO.

A two-page brochure.

*Review and Evaluation of Library and Textbooks: A Bibliography. Maryland State Department of Education. Baltimore, MD.

Lists relevant journal articles and chapters in texts.

Sexism and Language. Alleen Pace Nilsen. National Council of Teachers of English, 1977.

This volume examines the presence of sexist linguistic practices in our vocabulary, literature dictionaries, texts and teaching materials.

Tatterhood and Other Tales. Ethel Johnston Phelps, editor. The Feminist Press, 1984.

All of the central characters in these folk tales are females, decisive heroines of extraordinary courage, wit, and achievement, who set out to determine their own fate.

*Ten Quick Ways to Analyze Children's Books for Racism and Sexism. Council on Interracial Books for Children. New York, N.Y.

A one-page handout for identifying bias.

*What You Can Do About Biased Textbooks. NEA: Washington, D.C., 1986.

An article with ideas for teachers, administrators, community groups, and parents.

V. SOURCES OF MULTICULTURAL NON-BIASED MATERIALS FOR LANGUAGE ARTS, ENGLISH, LITERATURE AND WOMEN'S STUDIES.

Academy Press
425 North Michigan Avenue
Chicago, IL 6011

Publishes a variety of non-sexist materials aimed toward a general rather than academic readership.

Claudias Caravan
Multilingual Multicultural Materials
P.O. Box 1582
Alameda, CA 94501
(415) 521-7871

Books and posters for many grade levels.

Council on Interracial Books for Children
1841 Broadway
New York, N.Y. 10023
(212) 757-5339

Print and non-print, informational bulletins, curricular materials, checklists for identifying bias book reviews (catalog: Resources to Counter Racism, Sexism, and other Forms of Bias in School and Society).

The Feminist Press
Box 334
Old Westbury, N.Y. 11568

Women's studies, bibliographies.

Goucher College
The Julia Rogers Library
Dulaney Valley Road
Towson, MD 21204
(301) 337-6360

There is a special collection on women's studies, as well as Jane Austen and Sara Haordt Mencken.

Films for the Humanities
Box 2053
Princeton, NJ 08543
1-800-257-5121

A series of videocassettes and films about women as they appear in literature (for secondary or post-secondary levels). May be rented or purchased. Call for catalog.

Learn Me Bookstore
642 Grand Avenue
St. Paul, MN 55105
(612) 291-7888

Elementary level multicultural trade books and records from several publishers.

Maryland State Department of Education
Media Services
Equity Resource Center/Office of Equal Opportunity
200 West Baltimore Street
Baltimore, MD 21201
(301) 333-2000

Bibliographies and samples of equity/multicultural materials.

Mid-Atlantic Equity Center
5010 Wisconsin Avenue, N.W.
Washington, D.C. 20016
(202) 885-8536

Posters and equity information, filmography.

MME-Multi-Media Education
"Black Awareness" Catalog
P.O. Box 35396
18105 W. Seven Mile Road
Detroit, MI

Curriculum materials, print, non-print resources from several publishers.

National Women's Hall of Fame
P.O. Box 335
Seneca Falls, N.Y. 13148
(315) 568-8060

Books, curricular materials, posters, calendars, audio tapes.

Organization for Equal Education of the Sexes
Department 85
744 Carroll Street
Brooklyn, N.Y. 11215
(713) 788-3478

Multicultural gender equity posters, many women authors.

Towson State University
Albert S. Cook Library
York Road
Baltimore, MD 21204
(301) 321-2461

There is a special collection on women's studies.

University of Maryland
McKeldin Library
College Park, MD 20742
(301) 454-4020
Librarian: Donald Farren, Associate Director
Special Collections

There is a special collection on Katherine Anne Porter, author

R. Lee Hornbake Library
College Park, MD 20742
(301) 454-4737

There is a special collection on women's studies.

Women's Educational Equity Act (WEEA) Publishing Center
55 Chapel Street
Newton, MA 02160
(617) 969-7100 or 800-225-3088

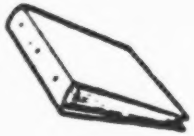
Curricular materials, background information, print and non-print resources.

Gryphon House
3706 Otis Street
P.O. Box 275
Mt. Rainier, MD 20712
1-800-638-0928

Early childhood trade books.

National Women's History Project
P.O. Box 3716
Santa Rosa, CA 95402
(707) 526-5974

Curricular materials, books, audio-visual materials.



VI. BOOKS BY MARYLAND WOMEN WRITERS.

These are representative works by selected Maryland woman authors. Information about these authors appears in the Women's History Packet.

CHILDREN'S BOOKS-PRIMARY

Lucille Clifton

- All Us Come Cross the Water
- Amifika
- The Black ABC's
- The Boy Who Didn't Believe in Spring (also Spanish edition)
- Everett Anderson (Series)
- Good-Says Jerome
- The Lucky Stone
- My Brother Fine With Me
- My Friend Jacob
- Sonora Beautiful
- The Times They Used To Be
- Three Wishes

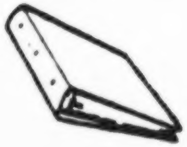
Miriam Cohen

- Bee My Valentine
- Best Friends
- Born to Dance Samba
- Don't Eat Too Much Turkey
- First Grade Takes a Test
- It's George
- Jim's Dog Muffins
- Jim Meets the Thing
- Liar, Liar, Pants on Fire
- Lost in the Museum
- The New Teacher
- No Good in Art
- Robert & Dawn Marie 4Ever
- See You Tomorrow Charles
- So What!
- Starring First Grade
- When Will I Read?
- Will I have a Friend?

CHILDREN'S BOOKS-ELEMENTARY

Miriam Cohen

- Marijuana: Its Effects on Mind & Body



Nancy Goor (joint author with Ron Goor)

All Kinds of Feet
All Kinds of Fur
Backyard Insects
Heads
In the Driver's Seat
Pompeii: Exploring a Roman Ghost Town
Shadows: Here, There and Everywhere
Signs

Lillie Patterson

Birthdays
Booker T. Washington
Christmas Feasts & Festivals
Christmas Trick or Treat
Coretta Scott King
David the Story of a King
Easter
Francis Scott Key
Frederick Douglass
The Grouchy Santa
Halloween
The Jack-O-Lantern Trick
Jenny, the Halloween Spy
Martin Luther King, Jr. and the Montgomery Bus Boycott
Meet Miss Liberty
Sequozah: The Cherokee Who Captured Words
Sure Hands, Strong Heart

YOUNG ADULT BOOKS-UPPER ELEMENTARY/MIDDLE

Mary Downing Hahn

Daphine's Book
December Stillness
Following the Mystery Man
The Jellyfish Season
The Sara Summer
Tallahassee Higgins
The Time of the Witch
Wait Till Helen Comes

Mary Helen Jacobs

The Diary of the Strawbridge Place

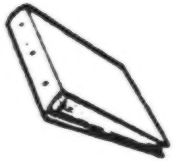
Elizabeth Foremen Lewis

China Quest
When the Typhoon Blows
Young Fu of the Upper Yangtze
Cornelia Lynde Meigs

As the Crow Flies
The Covered Bridge
The Dutch Loft
Invincible Louisa
Jane Adams: Pioneer for Social Justice
Louisa May Alcott and the American Family Story
The Mounted Messenger
The New Moon
The Willow Whistle
Wind in the Chimney
Vanished Island

Phyllis Naylor

The Agony of Alice
All Because I'm Older
The Baby, the Bed and the Rose
Beetles, Lightly Toasted
The Bodies in the Bessledorf Hall
The Boy with the Helium Head
The Dark of the Tunnel
Eddie, Incorporated
Faces in the Water
Footprints at the Window
Getting Along with Your Family
Getting Along with Your Friend
How I Came to Be a Writer
How Lazy Can You Get
The Keeper
Night Cry
Old Sadie and the Christmas Bear
One of the Third Grade Thonkers
Shadows on the Wall
The Solomon System
A String of Chances
A Triangle has Four Sides
Walking Through the Dark
The Witch Herself
Witch Water
Witch's Sister
The Year of the Gopher
Maudre in the Middle (with Lura S. Reynolds)



Katherine Paterson

- Angels and Other Strangers
- Bridge to Terabithia
- Come Sing, Jimmy Jo
- The Great Gilly Hopkins
- Jacob Have I Loved
- Justice for All People
- The Master Puppeteer
- Of Nightingales That Weep
- Rebels of the Heavenly Kingdom
- The Sign of the Chrysanthemum
- Who Am I?
- Your Brett

Colby Rodowsky

- Fitchetts Folly
- The Gathering Room
- Julie's Daughter
- Keeping Time
- H, My Name is Heiney
- P.S. Write Soon
- What About Me?

Cynthia Voigt

- Building Blocks
- The Callender Papers
- Come a Stranger
- Dicey's Song
- Homecoming
- Izzy Willy-Nilly
- Jackaroo
- The Runner
- A Solitary Blue
- Sons From Afar
- Stories About Rosie
- Tell Me If Lovers are Losers
- Tree by Leaf

Hazel Wilson

- Herbert
- Herbert Again
- Herbert's Homework
- Herbert's Space Trip
- Herbert's Stilts
- More Fun with Herbert

CHILDREN'S POETRY

Nancy Patz

- Gina Farina and the Prince of Mintz
- Pumpernickle Tickle and Mean Green Cheese
- Moses Supposes His Toeses are Roses

ADULT POETRY

Lucille Clifton

- An Ordinary Woman
- Good News About the Earth
- Good Woman: Poems and a Memoir 1969-1980
- Good Times
- Next: New Poems

Sister Maura Eichner

- What We Women Know
- Initiate the Heart

Amy Grif

- More of the Same

Frances Watkins Harper

- Poems on Various Subjects

Josephine Jacobsen

- For the Unlost
- The Human Climate
- The Shade Seller
- Sister Mavra
- Walking on Water
- The Word is Love

Linda Pastan

- Aspects of Eve
- The Five Stages of Grief
- On the Way to the Zoo
- A Perfect Circle of Sun

Lizette Woodworth Reese

- A Branch of May
- A Quiet Road
- Spicewood
- A Wayside Cute

Adrienne Rich

- A Change of World
- The Diamond Cutter and Other Poems
- The Dream of a Common Language
- Of Woman Born
- Snapshots of a Daughter In-Law
- The Will to Change

Mary Carter Smith

- A Few Words
- Town Child

ADULT FICTION

ZENITH JONES BROWN

- Mystery Novels Under the Pen Name
- Leslie Ford
- David Frome

Zelda Fitzgerald

- Save Me the Waltz

Martha Grimes

- The Anodyne Necklace
- Jersusalem Inn

Zora Neale Hurston

- Their Eyes Were Watching God
- Mules and Men

Sophie Kerr

- Jenny Devlin
- One Thing is Certain
- Sound of Petticoats and Other Stories of the Maryland Eastern Shore

Katherine Anne Porter

- The Collected Short Stories of Katherine Anne Porter
- Ship of Fools
- Pale Horse-Pale Rider
- The Leaning Tower

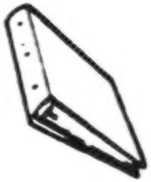
Anne Tyler

- Celestial Navigation
- The Clock Winder
- Dinner at the Homesick Restaurant
- Earthly Possessions
- If Morning Every Comes
- Morgan's Passing
- Searching for Caleb
- A Slipping-Down Life
- The Tin Can Tree

ADULT NON-FICTION

Virginia Walcott Beauchamp

- A Private War--Letters and Diaries of Madge Preston (1862-67)



Raphaela Best

We've All Got Scars: What Boys and Girls Learn in Elementary School

Anne M. Brooks

The Grieving Time

Rachel Carson

The Edge of the Sea
The Sea Around Us
The Silent Spring
Under the Sea Wind

Nancy Goor

A Food Lovers Guide to Lower Cholesteral

Edith Hamilton

The Greek Way
Mythology

Elaine Hedges

The American Rural Dream
In Her Own Image
Land and Imagination
Women Working in the Arts

Winifred Helmes, Ed.

Notable Maryland Women

Phyllis Hill

Who Will Sing My Songs? The Poetry of Lizette Woodworth Reese

Sallie Kravetz

Ethel Ennis: The Reluctant Jazz Star

Lila Line

Water Women

Katherine Paulson

Gates of Excellence on Reading and Writing Books for Children

Carol Pearson

The Female Hero
The Hero Within

Gertrude Stein

Wars I Have Seen
Two: Gertrude and Her Brother

Josephine Withers

Women Artists in Washington Galleries

Judith Lang Zaimont

The Musical Woman: An International Perspective

Hiltgunt Zassenhaus

Walls-Resisting the Third Reich

INSTRUCTIONAL MATERIALS

Jane Eagen and Jeanne McGinniss

Our Maryland

Vera F. Rollo

The Black experience in Maryland: An Illustrated History
A Geography of Maryland: Ask Me!
Henry Harford: Last Proprieter of Maryland
Maryland's Government
Your Maryland

Linda Shevitz and Michelle Berman

I Can Do It On My Own: Functional Reading Activities and Ideas for Daily Survival
The Basics and Beyond, Practical Writing Activities for Today and Tomorrow
Word Wizardry: An Enchantment of Word Games, Puzzles, and Activities

MARYLAND WOMEN'S HISTORY

SPEAKERS LIST

IN HER OWN WRITE
WOMEN'S WORDS, WIT, WISDOM
MARYLAND WOMEN'S HISTORY MONTH SPEAKERS LIST

1989

The following individuals have agreed to be available to speak to school and community groups during Women's History Month, March, 1989. Their topics are related to this year's theme of women writers and women in literature. Please note that some individuals have indicated a preference for certain geographic areas.

For more information, contact the specific persons listed. Also refer to past years' resource packets for names of individuals who might still be willing to speak to groups and/or classes. The Commission for Women is currently working on compiling a more extensive listing of speakers on a variety of topics.

Virginia W. Beauchamp
Department of English
University of Maryland
College Park, Maryland 20742
(301) 454-7018
TOPIC(S): WOMEN'S DIARIES AND/OR LETTERS
(Especially focusing on Civil War Period)
For community groups, I would be happy to talk about doing my book - perhaps also for selected school groups.
AREA(S): Within an hour's drive of College Park

Janet Calico
805 Gorsuch Avenue
Baltimore, Maryland 21218
(301) 366-5568
TOPIC(S): GUIDED VISUALIZATION AND WRITING
AREA(S): Baltimore City
Towson

Pamela DiPesa, Ph.D
5703 Berkeley Avenue
Baltimore, Maryland 21215
(301) 466-8885
TOPIC(S): USING WRITING FOR PERSONAL GROWTH
AREA(S): Baltimore

Rosemary Fitzgerald
10972 Hilltop Lane
Columbia, Maryland 21044
(301) 531-6357
TOPIC(S): WRITING
(Historical Fiction)

Kathryn R. Gerhard
425 Browning Court
Takoma Park, Maryland 20912
(301) 587-3926
TOPIC(S): BECOMING A WRITER
AREA(S): Silver Spring/Takoma Park

Editha Grice
918 Army Road
Baltimore, Maryland 21204
(301) 823-3336
TOPIC(S): PHOTOGRAPHY AND WRITING
(On Women in Maryland)

Mary Downing Hahn-Jacob
9746 Basket Ring Road
Columbia, Maryland 21045
(301) 596-5566
TOPIC(S): WRITING
(Children's Books)

Susan Hlesciak Hall
6262 Plaited Reed
Columbia, Maryland 21044
(301) 997-9287
TOPIC(S): FREELANCE WRITING/EDITING
(Preferably Magazine Nonfiction)
FREELANCE COPYWRITING
WHAT AN EDITOR WANTS FROM A FREELANCE WRITER
AREA(S): Howard County Only

Rebecca C. Jones
130 Pinecrest Drive
Annapolis, Maryland 21403
(301) 268-3754
TOPIC(S): CHILDREN'S BOOKS -- TURNING FACT INTO FICTION
AREA(S): No Limit
(Charges a fee--$125 plus travel expenses; extra for more than two sessions).

Ann B. Knox
Box 65
Hancock, Maryland 21750
(717) 294-3272
TOPIC(S): WRITING
CRAFT
POETRY AND SHORT FICTION
AREA(S): Hancock, Hagerstown, Bethesda

Mollee Kruger
619 Warfield Drive
Rockville, Maryland 20850
(301) 762-5291
TOPIC(S): WRITING LIGHT VERSE
APPRENTICE WRITERS
MINING HISTORY FOR IDEAS
AREA(S): Washington, D.C. Area Only

Lillian R. Levy
4609 Norwood Road
Chevy Chase, Maryland 20815
(202) 453-8342
TOPIC(S): EDITOR/WRITER

Lila Line
Royal Oak 21662
(301) 745-3752
TOPIC(S): WRITING, PHOTOGRAPHY

Miss Mary I. Love
1003 Dennett Road
Oakland, Maryland 21550
(301) 334-9624
TOPIC(S): HISTORY MATERIALS
AREA(S): Garrett County

Sindy Parrott
5042 Teal Court
Columbia, Maryland 21044
(301) 964-2831
TOPIC(S): 19TH CENTURY WOMEN ARTISTS AND WRITERS
AREA(S): Howard County and Environs

Nora Roberts
19239 Burnside Bridge Road
Reedysville, Maryland 21756
(301) 432-8250
TOPIC(S): WOMEN'S FICTION
CHARACTER DEVELOPMENT
AREA(S): Washington, Frederick or Montgomery Counties Primarily

Colby Rodowsky
4306 Norwood Road
Baltimore, Maryland 21218
(301) 889-5366
TOPIC(S): WRITING (CHILDREN'S BOOKS)

Vera Foster Rollo
9205 Tuckerman Street
Lanham, Maryland 20706
(301) 577-2436 (Home)
(301) 577-5308 (Work)
TOPIC(S): WRITING/PUBLISHER
(Biographies, Maryland History, Aviation Texts)

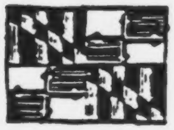
Jane Shepherd
Oakland Mills High School
Columbia, Maryland
(301) 730-3526, 730-3527, 730-3528
TOPIC(S): MARY WOLLSTONECRAFT
AREA(S): Columbia, Howard County

Dorothy Sucher
8 Lakeside Drive
Greenbelt, Maryland 20770
(301) 345-9421
TOPIC(S): BECOMING A WRITER
WRITING MYSTERY NOVELS
AREA(S): Within 90 minutes drive of Greenbelt

Florence Widutis
3318 Gumwood Drive
Hyattsville, Maryland 20783
(301) 422-3609
TOPIC(S): RESOLVING CONFLICTS IN HUMAN RELATIONS
HOW TO BEGIN CHANGING THE PLANET
(Would prefer a workshop format permitting guided group experiences.)
AREA(S): Prince George's and Montomery County

ADDITIONAL SPEAKERS

(Contact Local Resources)



STATE BOARD OF EDUCATION

1988-89

MARYLAND STATE BOARD OF EDUCATION

Lawrence A. Shulman, President
Mr. Wilson H. Parran, Vice President
Mrs. May B. Bolt
Mr. Herbert Fincher
Dr. Priscilla Hilliard
Rosetta G. Kerr
Mrs. Joan C. Maynard
Mr. Frederick K. Schoenbrodt
Dr. Benjamin Swinson
Shirley Leung, Student Member

Joseph L. Shilling

William Donald Schaefer, Governor

The Maryland State Department of Education does not discriminate on the basis of race, color, sex, age, national origin, religion, or handicapping condition in matters affecting employment or in providing access to programs. For inquiries related to Departmental policy, contact the Equal Opportunity Office.